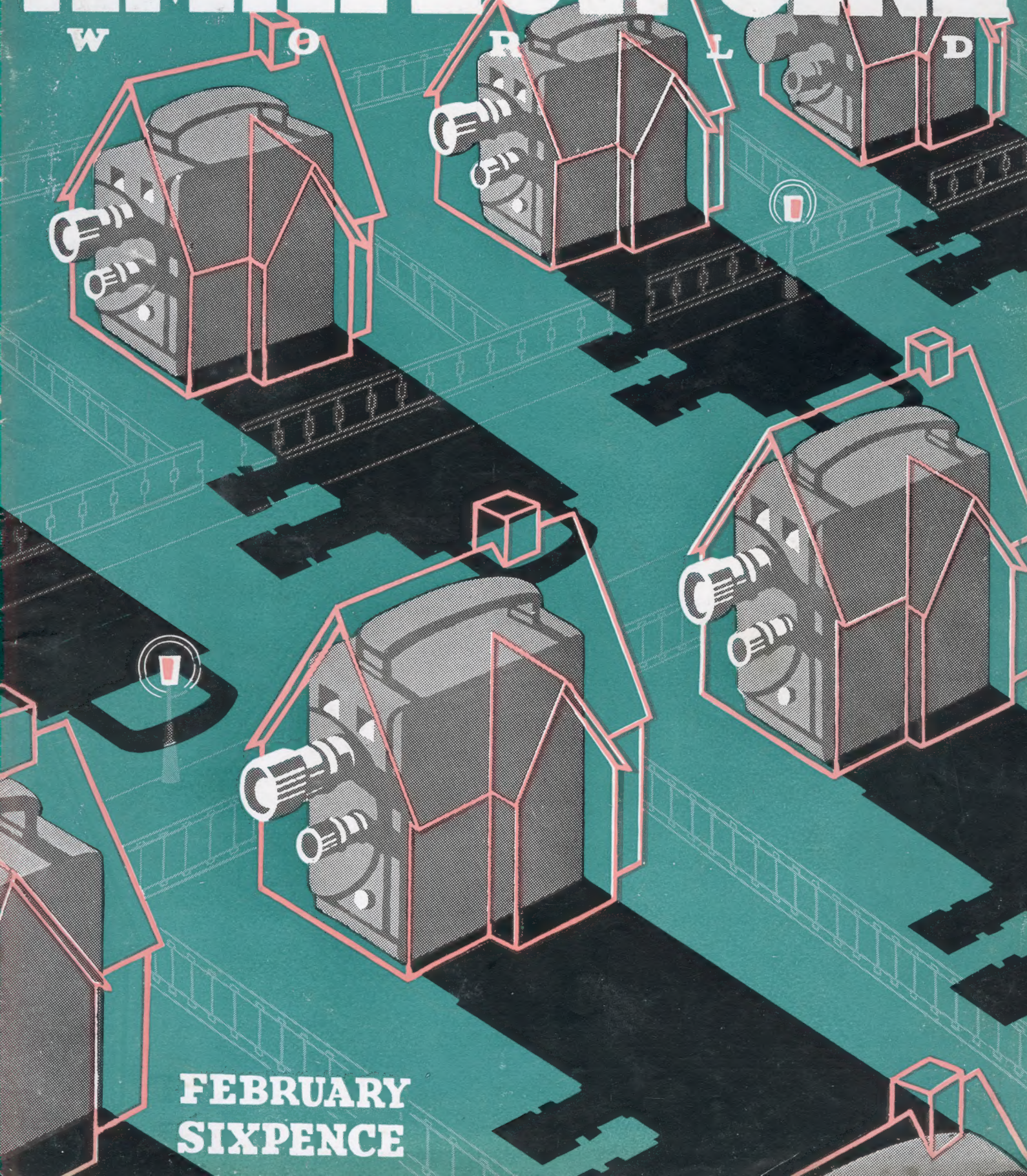


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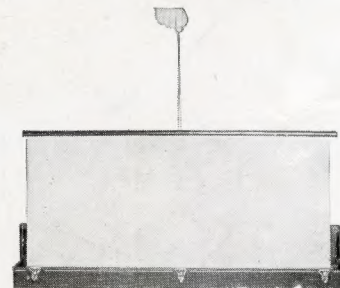
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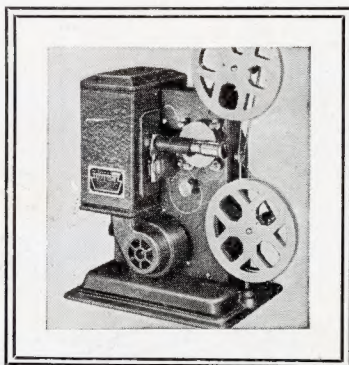
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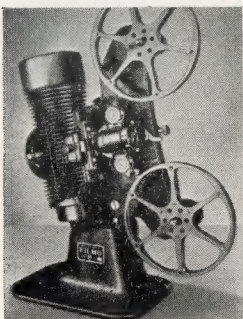
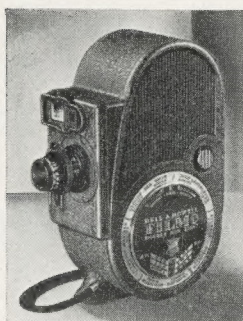
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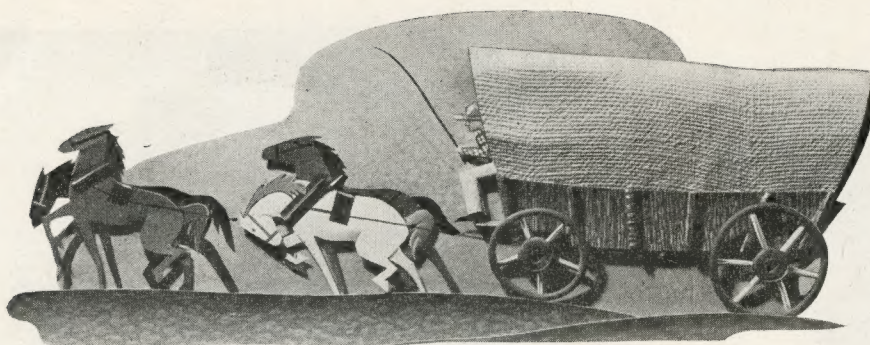


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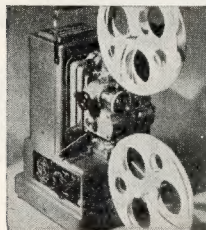
Type "G" projectors now available with built-in transformer avoiding need for resistance where alternating current is available. Improved and easier to load gate for 8mm. films.

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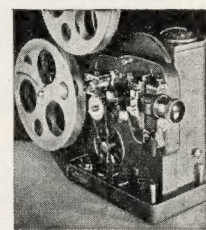
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WORLD

No. 11

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FEBRUARY, 1939

Published January 16th

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9.5mm. Pathe H; good condition; List £10 10 0	£8 10 0
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9.5cm. Dekko de Luxe; Dallmeyer f/1.5 focussing lens; as new; List £18 12 6	£11 15 0
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16mm. Bell & Howell; lin. Taylor Hobson f/1.8; 3 speed; telescope focuser; separate turret; case; fair condition;	£19 0 0
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THE EDITOR TO HIS READERS

The "Ten Best" Films to be Shown in March

THE first public showings of a selection of the "Ten Best" Films of 1938 will take place early in March. The standard is definitely higher than ever before. Five years ago a really good amateur film was somewhat of a rarity. To-day the really bad amateur film is equally rare. You may suggest that perhaps we are not qualified to judge, since in all probability we see only the better films, that the less experienced amateur does not bother to submit his films to us.

In point of fact we get more films from beginners than from experienced workers. The latter know more or less how their films compare with the average amateur production and certainly they have less to learn from criticism. The less expert, on the other hand, are invariably eager to learn if their productions reach a sufficient degree of competence to be awarded a Leader.

Too Many Leaders?

One reader has given it as his opinion that so many Leaders are awarded these days that they have lost their value. These Leaders are not, however, intended as a mark of appreciation of outstanding work—the plaques are that—but simply as a recognition of general competence. But in view of the fact that so many of the films submitted of late are more than just competent, we are considering the possibility of awarding another type of leader strip especially for the select not-so-few.

With regard to the public performances of the films, will readers kindly not make application for tickets until the March issue is published on February 16th. We ask because this year readers will be requested to send the coupon, to be published in that issue, with their applications. One coupon will admit two people and while you may have as many tickets as you like, within reason, a coupon must be sent for every two seats required. The coupon system is perhaps something of a finnick-ing business, but last year a considerable number of readers were

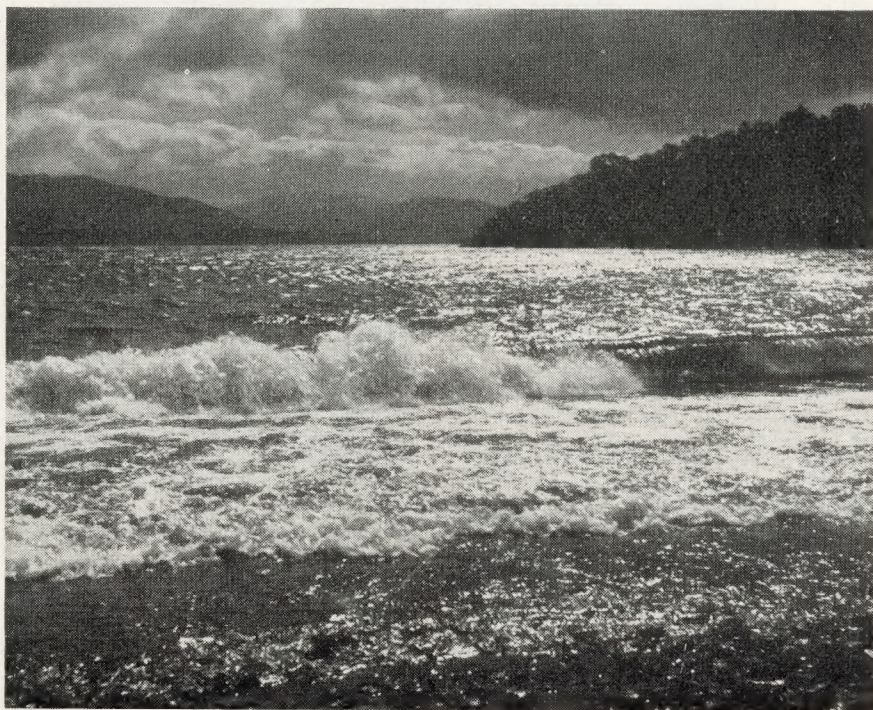
unable to gain admission to the shows.

It was largely their own fault because they did not make application soon enough, but some complained that, although they were regular readers, they were left out in the cold while folk who they knew were not amateur movie-makers were able to get seats. It would be pleasant, of course, to think that the uninitiated and the Philistines might have been sufficiently impressed by the films to consider taking up movie-making themselves. But the customer is always right.

Entertainment the Keynote

Present indications are that this year the keynote of the films will be entertainment. Since September, 1938, ours has been a pretty rough island story, so that it is perhaps desirable that any opportunity of sitting back and relaxing should not be missed. The programme, so far as we can tell at this stage, will be less 'improving' in subject matter than the last. There will probably be fewer documentary films and pictures with a moral purpose. In short, there should be nearly as much honest-to-goodness entertainment as you expect from the commercial cinema. And that is saying a great deal. H.M.V. will again be providing the musical accompaniment and in addition to the London shows there will this year be many in the provinces.

Meanwhile, the preliminary judging is proceeding and should be finished by the time these notes appear. More or less fresh from one session and about to embark on another, we are impelled to offer an observation: splicing, taken as a whole, is not at all as neat as it should be and there are
(Continued on
next page)



Against-the-light effects give sparkle and depth, but remember to use a lenshood to prevent stray light from reaching the lens.

The Editor to his Readers

(Continued from previous page)

hard on the film, yet we can be reasonably sure that out of every three films at least one splice is bound to go. This can be very irritating.

On one occasion we had no fewer than eighteen splices go in one film. We mended seventeen of them, but at the eighteenth we lost heart and took the film off the projector. Then there was an optimistic reader who sent a film with the shots joined together with adhesive tape. We carefully spliced six and then we came to the conclusion that he had sent us a roughly edited version in the hope that we would splice the shots for him properly. It is easy to make a good join and though the work is rather tiresome, it should not for that reason be scamped.

Scenario Competition

The prize-winning scenario based on the outline plot published in our Christmas number will be published very shortly. It will be remembered that we offered to supply a criticism of each. Unfortunately, that criticism must necessarily be short, for there are seventy-nine entries, most of them very well done.

"Amateur Cine World" Specials

We do not believe in publishing snippets and titbits. The average length of articles in our columns is 1,700 words. Further, the majority of the articles are part of a series, the complete series giving a reasonably full exposition of the subject. It sometimes happens, however, that only at the end of the series does the reader get information which should preferably be in his possession at the outset. If, for instance, the series is about a certain process, such as developing, he may, theoretically, have to wait a month before he is told what to do next with his half-developed film.

We are therefore publishing two or three "Specials" during the year which will be very full monographs. Each "Special" will be about 5,000 words in length and will deal with the subject as exhaustively as is possible in the space. The first, on exposure, will be published in the April issue.

too many insecure joins. We use some of the best and latest modern projectors which are certainly not

Quality of image is determined when the cameraman sets his stop. This special article will be devoted to summarising, in all their aspects, the various factors which govern exposure. Basic principles are considered first, showing how exposure consists of control of light intensity and duration of light action.

Aperture is regarded as a throttle to ensure that constant "quantity" of light energy "flows" to the film

despite variations in "pressure" of light falling on the subject. All this may possibly seem somewhat forbidding but the practical note is stressed throughout and we need to know what this "pressure" is for we have to measure it. This leads to a discussion of the high-light method versus the average method. Next come film speeds, ortho and pan, day and artificial.

The next section deals with measurement of light intensity and methods of using photo-electric and other meters. After this is analysed the problem of colour, the colour sensitivity of meters and the adjustment needed for artificial light readings.



A pleasing study, the effectiveness of which lies in its simplicity. Note that the black mass of window is an integral feature.

Fire!

Our printers join with us in apologising for any imperfections in this issue. The whole of the magazine had been passed for Press and we were already preparing the March number when news came through that a fire at the printers had totally destroyed 32 pages—articles, type, blocks and all. So in a few hours 32 new pages had to be put together and the printing accelerated to 8 f.p.s. so that the February number could make its appearance as near to January 16th—just how near (or far) we cannot yet say.

We must ask the indulgence of societies and individuals if material they sent us does not appear. In those cases where original 'copy' was sent to our printers we regret it is irretrievably lost. If you sent a notice or letter for publication in this issue, and it does not appear, will you kindly send us a copy. If we had a little more time we could think up quite a nice little scenario based on a fire and we are sure it would be very realistic, but just at the moment we are visibly wilting. However, phoenix-like, we arise anew from our ashes and are now just about to nestle our sleepy head under a somewhat bedraggled wing. And in case it seems we are making a lot of unnecessary fuss, let us add in extenuation that the disaster comes at a most inopportune time—as, of course, every disaster does—because we are working at high pressure with all the preliminaries for the "Ten Best." However, we have now neatly filled up this page.

A NEW WAY OF MAKING PERFECT WIPES

THIS device for producing wipes I designed three years ago; it makes use of a principle not previously employed in amateur cinematography and is of the nature of a special titler. In normal circumstances it can be used as an ordinary titler but it is always in the position to produce perfect wipes at will. The device is, I believe, superior to any previously described (for the amateur) and to my own knowledge has only one disadvantage and that is that being a titler it is really only suited for wipes from one still subject to another—such as a title to a “still” scene—in fact, any kind of subject that can be inserted in a titler.

The method usually adopted by amateurs in making wipes is to have some sort of device for changing over the titles as they are shot and the mode has normally been purely mechanical. A mechanical system suffers from the defect that it always requires some special equipment (sometimes quite intricate) and often needs specially prepared titles—neither of which factors is very encouraging to the amateur. My system depends

IT'S ALL DONE BY MIRRORS!

By Eric F. Impey

all the illustrations are diagrammatic but photographs of the device together with an enlarged section of wipe made by this method will illustrate the following article. I shall not supply measurements for the device in either article as these must depend upon the titling accessories at present at your disposal and also to some extent upon the camera used. I might, however, mention that my own device is constructed for a 16mm. Filmo 70 camera for use with 4in. x 3in. titles. Once the principles are understood you will have no difficulty in constructing a similar device for your own equipment.

The Basic Principle

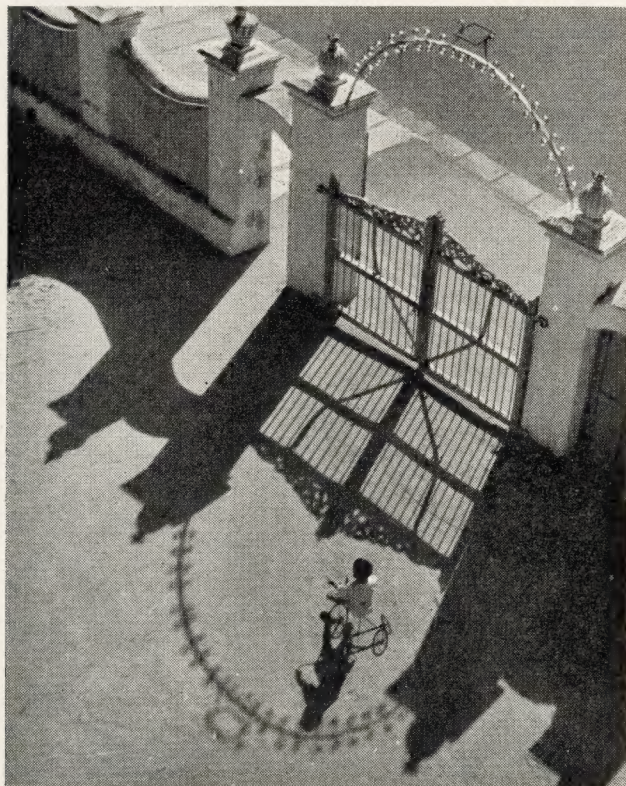
To return to our illustration, you will observe that while the mirrors are in the position indicated, the camera will be shooting the title on title board 2 but that if the sliding mirror is gradually withdrawn from the front of the camera lens (but still, of course, in the same plane) that title will disappear from view as the edge of the mirror is reached and the title on title board 1 will become visible; as the withdrawal is continued so the one disappears as the other simultaneously becomes visible until that alone fills the frame.

The distances ABC and ABDE are exactly the same, which means that the area covered by the lens will be precisely the same for each title board. Similarly, each mirror is fixed at an angle of 45° to its axis, AC and DE respectively—C and E being the centre points of the respective titles.

In each case the mirror is held in a suitable frame and attached by brackets to the baseboard as shown in the first half of Fig. 2. The fixed mirror must be larger than the other, it being at a greater distance from the lens than the sliding mirror. The important point is that the fixed mirror must not be too small—it does not matter if the sliding mirror is larger than it need be. When I constructed my own model I had two mirrors cut size 4in. x 3in. to be quite safe, that being the overall size of my titles.

Unobstructed View Necessary

The rear framework of the holder for the sliding mirror must be cut away as shown in the second part of Fig. 2 so that as the mirror slides away between the runners X and Y an unobstructed view of the title behind is obtained. The cut away portion, of course, need only be large enough to prevent any of the framework falling within the field of view of the lens. It is scarcely necessary to add that the mirror surface of the sliding mirror faces the camera and that of the fixed one, the second title board.



upon optical principles and is both simple and cheap to construct. The actual transition from one title to the other is made by merely sliding a mirror.

A high viewpoint will often yield an interesting pattern that is not discernible at ground level.

Figure 1 shows the general layout of the device; you will see that there are two boards to hold the titles and two mirrors to carry out the wipe action. This month

Making Perfect WIPES

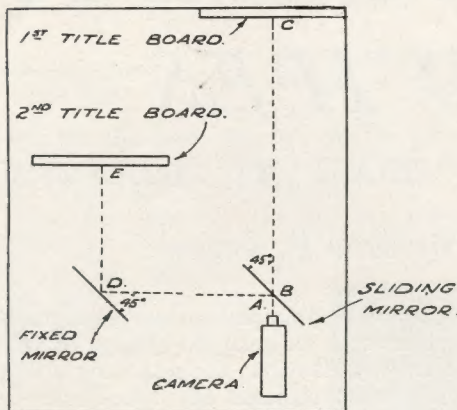


FIGURE 1.

Various methods of attaching the camera to the titler have been described; the following at least has the merit of extreme simplicity. I bought a device known as a table tripod—in fact it is nothing more than a camera stand—consisting of a large round plate with a tripod screw at the centre. These are sold by Bell & Howell, Ensign, Dallmeyer, etc., and cost about 4/- each.

The camera will stand perfectly steady upon this baseplate and the only point to observe is that if you use a camera of oblong shape (like the Cine-Kodaks) it is safest to steady the camera by pressing on the top when operating the shutter with the other hand. In practice, owners of cameras of the Cine-Kodak type need hardly trouble about the device at all since, as the camera has a flat bottom and a long side against which a supporting guide can be fixed, centring it is very simple. The device I am describing is intended primarily for cameras of the Filmo, Ensign or Victor type which have no base upon which to stand in the ordinary way.

Before attempting to centre the camera with the titles you should scrape the paint carefully from the centre of the baseplate (round the screw) where it is raised slightly so that when it is screwed up tightly against the camera it will always be in exactly the same position. Figure 3 shows how the camera stands on the baseplate.

Now place the camera on the baseboard at the distance from the title at which you intend to work, and hammer in three nails at equal distances round the circumference as shown at Z in Fig. 4. These nails are intended to retain the camera at a fixed distance without possibility of movement and should therefore be a tight fit—but they should not be so tight as to prevent the metal baseplate from grounding properly on the baseboard.

With some wire clippers cut off the heads of the nails so that they will not prevent the camera from being

(Continued
from previous
page)

withdrawn from its "home." Remove the camera and unscrew the baseplate. Now file a "V"-shaped nick in the edge of the plate in a position which will be quite clear of the overhang of the camera and also of the three guide nails.

SLIDING MIRROR.

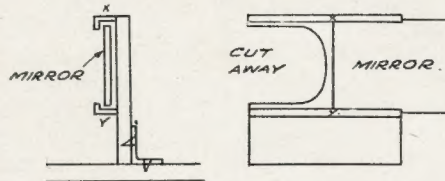


FIGURE 2.

Screw the baseplate back on to the camera and replace it in position on the baseboard. Now you have to centre the camera with the title. I shall not deal fully with this as individual camera design calls for different methods of centring, but with cameras of the Filmo type it is easily carried out by removing the side of the camera,

opening the gate and with the shutter open (by running the motor down) inserting a strip of matt film against the aperture. Centring can then be adjusted as if operating with a ground glass screen in a still camera.

When you have found the right position a nail is driven into the baseboard (and its head clipped off) in the "V" nick, to act as a tight lock on the position of the camera. Once this has been done the camera position is permanently ascertained and you can be sure of satisfaction (as regards centring) without any tests. To cancel out any small errors—such as the base of the camera not being perfectly flat—you should provide means of adjustment on the title board itself. The method of doing this was described in the article on 8mm. Titling in the September *Amateur Cine World*. In practice you should centre the "straight through" title first and then match up the reflected one afterwards.

A final word in connection with the materials necessary for the construction of the titler. The mirrors can be purchased, cut to specified size, from picture frames. They should have thin glass, should be free from flaws and also be well backed. Mine cost 3d. each. For locking the baseplate, wire nails should be used and of fairly heavy gauge so that they do not tend to "give" with use.

Next month I shall cover the apparatus in use, with details of the lighting necessary and various other incidental particulars which will enable you to go right ahead with your "wipes."

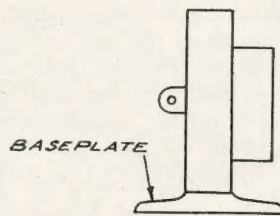
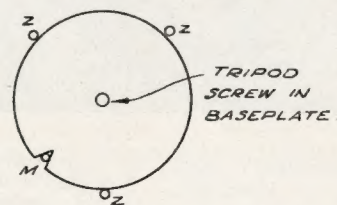


FIGURE 3.



Z - RETAINING PINS.
M - LOCKING PIN FOR CENTRING

FIGURE 4.

CRASHING AN AEROPLANE

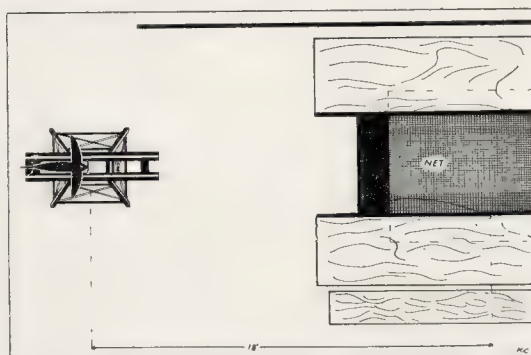
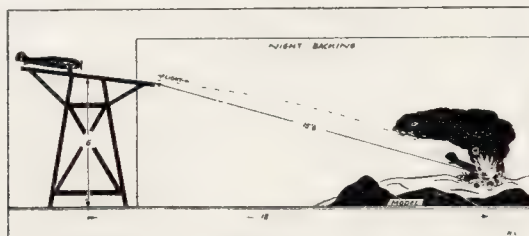
Our contributor reveals how the professional produces aeroplane crashes (and incidentally, recounts some interesting anecdotes) and how the amateur can simulate those effects. This is the concluding instalment of the series on producing an aeroplane crash with the aid of a suspension crane. Previous articles in this series have appeared in the October, 1938, November, 1939, and January, 1938, issues.

By
H. CHEVALIER, A.R.P.S., F.P.S.

THERE has always existed considerable speculation concerning 'plane crashes depicted upon the screen. Invariably the question is: "Do they really crash aeroplanes, or do they use models?" The answer is "Yes and No." In pictures like *Hell's Angels*, *Sky Hawk* and *The Lost Squadron*, real 'planes were crashed. In *Dirigible* and *Lost Horizon*, model 'planes acted as stand-ins.

Test Pilot contained both methods and the illustrations show how these were accomplished. Although I cannot reveal all the details concerning the trick shots in the latter, one particular sequence is an excellent piece of work. I refer to the crash of the giant transport 'plane that, after spinning slowly to earth crashes, catches fire and is burned out.

A beautifully made model is used for the subsidiary shots to heighten the illusion of a 'plane out of control. We see this model 'plane fall to earth crushing trees and bushes and becoming a partial wreck. At this point the full sized dummy wrecked 'plane is used, and after Clark Gable and Spencer Tracy are safely out of the way,



Top: Elevation showing set-up for runway to launch 'plane for crash on model sand dunes. Below is seen net in position to catch 'plane.



An unrehearsed crash during the making of a sequence for Radio's "Lost Squadron." Launched from an aerial runway, the pilotless 'plane caught fire. Here you see the studio fire engine on the scene. (See article.)

this is fired. Electric controls are used for the fire effects, and several sections are fired in turn. Four cameras were used, one on a crane following the movements of the actors, and three others concentrating on the burning background effects for back projection, etc.

Unfortunately, however, the methods adopted for this shot are out of proportion to the needs of the amateur. But we can emulate their main principles. This is derived from the "runway" method used in a film previously mentioned *The Lost Squadron* and a rather humorous story will always be related in connection with this particular film.

An Unrehearsed Crash

One of the many crashes which provided screen thrills for this film was from the script point of view described as "the unnecessary death of a stunt flier, who is to crash in the street directly in front of the cameras." To accomplish this somewhat difficult feat a pilot-less 'plane was mounted on a high level runway, consisting of a camera track (used for obtaining smooth travel in "dolly" shots), mounted at an angle of about 60 degrees with the ground on one of the fake exterior buildings, 60 ft. high, which in any case are usually strongly built of heavy supporting timbers.

When released, the 'plane, gathering momentum down the track and guided by the raised track sides (about four inches high and exactly, in this case, the width of

(Continued on next page)

CRASHING AN

the 'plane's undercarriage), launched itself down into the street. To add to the realism, one of the lower wings had been torn partly off, causing the 'plane to crash down slightly lop-sided.

Everything was proceeding to plan and down came the 'plane beautifully, the only hitch occurring when the slightly lop-sided 'plane caught the wind and crashed itself on to a roof top instead of in the street! The illustration shows how it appeared a few seconds after the accident happened. This is just one of the trick man's trials, for things don't always go right first time, so the amateur has nothing to fear if he makes a few mistakes. Anyway, a little excitement is good for stimulating the imagination.

The Runway Method

The runway method is a simple trick that can be carried out in two different ways, dependant upon the cameraman's ideas. He may wish to show the actual impact and break-up or, alternatively, cut away immediately before the actual crash to, say the pilot's or passengers' reactions, then back again to show the after-effects of the crash. This same problem confronts the amateur. The actual crash may involve breaking up a 'plane costing a few pounds, which would produce a first rate screen thrill, or again he may skip the smash and show the resultant damage. It depends to a certain extent upon the script and the results required.

There has always been a controversy around the question of what people can see when a crash of a car or 'plane is shown on the screen. This particular question arose last year on a feature production concerning a car crash, the results of which are rather interesting. Production chiefs pooh-pooed the idea put forward that people cannot really see an actual crash, although this is exactly what effects men believe to be a fact, and gave instructions to crash a £400 new car as required by the script.



Duly carried out the results were screened and then the effects men suggested that as the car was now scrap iron anyway, they would stage it their own way. They obtained a similar new car, rushed this full tilt at a brick wall, stopped the car, blew up a smoke bomb, ran a few feet with the car moving slowly, cut, then placed a few fragments of a car around, blew up another smoke bomb and as it cleared turned the camera again.

Fake More Realistic Than Real Thing!

They pulled the chassis wreck a foot or so forward with wires, threw in a few bits and pieces and set fire to the wreck. The results on the screen, when cut properly, completely baffled description. It was so realistic that it was streets ahead of the real wreck and settled the argument once and for all at the studio.

This is actual fact, not merely an entertaining story, for one cannot, unless highly skilled and experienced, detect a fake crash on the screen; staged properly the effect is far more realistic, for one can have everything that is required by the script under control and obtained exactly at the right time and place. Therefore we can work on similar lines and "fake" the fake crash, and save damaging our models, the only thing required being patience.

The "Crash Point"

In the elevation, I have shown the runway set up, diagrammatically, as the height of the runway tower will depend on the 'plane's dimensions and space available. However, for our purpose we assume the 'plane has a 2 ft. 6 ins. wing span, therefore we will require a tower at least 6 ft. high. This will require a distance of 18 ft. for the 'plane's flight through the air before the point of impact, or "crash point" as it is termed. To ensure an even flight a runway about 6 ft. long on the tower top will be necessary, giving a diagonal flight of 15 ft. between the end of the runway and the crash point.

In this distance it will be necessary to photograph the 'plane in flight, against a dark blue background. For this, approximately 20 ft. of night backing will be required, and when the actual photography is done it will be best to start to shoot immediately the 'plane commences to move down the runway, and pan with it. The shot can be edited to the required amount later and avoid missing any of the projected flight, for often some slight hitch may occur, adding an unexpected thrill.

Next comes the crash itself. How is it possible to stage the crash without breaking up the 'plane? The plan of the set-up reveals how this can readily be accomplished. It will be seen that the sand dunes are built up either side of a wide opening

Production still from "Test Pilot" (M-G-M), showing full-size dummy 'wrecked' 'plane burning. The electrical fire controls are in the foreground at the R.H.S. of the rostrum, in charge of the effects crew.

roughly twice the width of the 'plane's wing span. This is to ensure that no actual damage will happen to the 'plane's wings if the launching is not quite accurate.

AEROPLANE

Beneath the opening a double thickness of butter muslin is spread, about a couple of feet below the base of the model. Fixed in the form of a circus net by strong elastic, it will give sufficient resilience to prevent damaging the model 'plane. As a precautionary measure, a further set of similar material can be slung slightly lower, although personally I don't think this necessary. Thus, when panning with the 'plane, it is possible to cut the camera when the nose of the machine is past the ground-level of the crash point.

Now bring the 'plane back again, and fix it with the tail sticking up out of the opening in exactly the position it will occupy when we see the crash. Set the camera in a fresh position, preferably as near ground-level as possible, and squirt a little cloud of Fuller's Earth up through the opening and between the camera and the 'plane. A little black smoke will be of assistance and this can be obtained by dropping a piece of pure woollen material or a fair quantity of knitting wool on to a red-hot plate. The wool will melt and give off a grey-black smoke, which is very realistic for model work where smoke bombs are too cumbersome.

Continuing from the apparent crash, we need to obtain a hand test (explained in the November A.C.W.) to find out exactly how the 'plane appeared at the moment of supposed impact. It will be as well to screen the shots so far obtained and rig everything to match carefully, otherwise the illusion is destroyed.

Now place the two sections of the desert model (which consists of rough plaster, covered with a thick layer of Fuller's Earth) together and build up a dummy 'plane fuselage in the required matching position. For this, choose the camera position and fasten the camera securely down and rig everything via the finder or lens, as the case may be.

Arranging the Dummy 'Plane

The dummy 'plane should be made of thin plywood with a little shavings stuffed in the concealed end. Place a wing in a suitably realistic position to appear as though torn off, leaving one wing still on, and scatter odd bits around. Everything is now set to shoot the final sequel. Soak the 'plane with benzine to provide black smoke clouds, and a little petrol to provide an instantaneous blaze. Arrange some form of sparking apparatus, perhaps one of those battery gas lighters, or even an ordinary flint gas lighter, which can readily be pushed up a slot, left for this purpose, beneath the 'plane.

Waft a little of the wool smoke previously described into the foreground and as it clears away, throw in one or two pieces of balsa wood splinters, pull the 'plane forward or down and set fire to it. If a second camera is available, an angle shot could be taken and used for cutting in; although this may not be necessary, it will be useful if



How the scene from "Test Pilot," shown in the making on the opposite page, appeared on the screen.

anyone is supposed to see the burning 'plane from a distance.

With these aeroplane fake shots, often it is the cutting-in shots that supply the build-up for the big thrill. In the case in question, we need to produce the illusion of a 'plane out of control prior to the crash itself. This illusion can be achieved in many ways: one being obtained merely with the aid of a piece of three-ply or even thick cardboard, painted black with a series of small jagged holes punched in irregularly. Mount this centrally, so that it can be revolved about a foot from a white background, which should be lighted strongly with white light and photograph the card with a suitable lens, but slightly out of focus.

An Easily Produced Illusion

By jerking the board first to one side, then another, and perhaps adding one complete turn for a spin, one can create a feeling of actually being in the 'plane and see the ground lights spin away. This can be heightened by swinging the camera off, when only black appears on the screen, then swing on again and a slight spin to the board, and the illusion is complete.

Another cutting-in shot on the desert air port can be obtained by mounting the camera vertically on a plank, and mounting this in turn on a pivot vertically above the model. If cut in after the 'plane's take-off it will create the feeling of one looking out of one of the 'plane's observation windows as the machine circles the airport before setting off.

These are all tricks easily carried out and ones which are used daily to create atmosphere in films and put over the big special effect which is, in practically every case, the highlight of dramatic presentation. Remember, the simpler the trick the more effective the effect in model 'plane work. The chief requirement is patience and constant testing prior to shooting.



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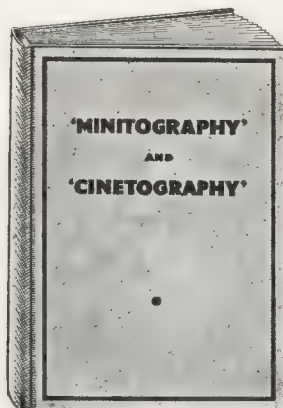
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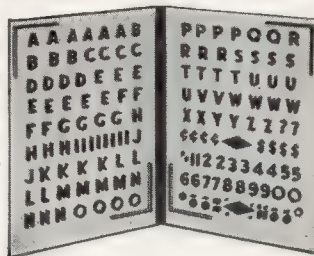
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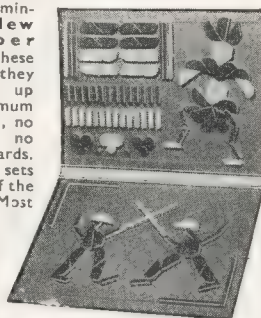
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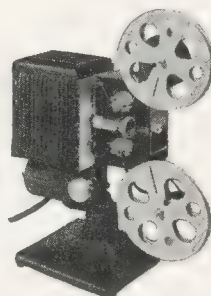
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DYING INDUSTRIES

The History and Arts Committee of the British Film Institute have recently considered a proposal in regard to obtaining for record purposes films of dying industries. The Committee agreed with the suggestion and decided that while there is yet time efforts should be made to film the crafts and trades which are in danger of extinction, but which are still being carried on. A first list of these will be found below.

Even though there are funds available to get commercial companies to make such films, the probability is that they would be done with infinitely more care and patience by amateurs. The B.F.I. therefore asks whether you know of any other crafts and trades in your locality which are omitted from the list and on which films could be made; and whether there are any films in the list which you would undertake to make. If so, will you let them know which is your selection so that there shall not be any overlapping?

It was further suggested by the Committee that though for the moment amateurs are mainly working in silent film, in many cases the subject could only adequately be dealt with by sound and certainly in practically every case a commentary in local dialect would be extremely valuable. They fully realise the technical difficulties

Worthwhile Subjects for Documentary Films—And Where To Find Them

Quite a lot has been written about the desirability of filming old crafts in danger of extinction, but up till now there has been no organised attempt really to get down to the matter. The British Film Institute, with which "Amateur Cine World" is working in close co-operation, has stepped into the breach with the very useful list printed below.

involved in turning a silent into a sound film and vice versa, but ask readers to bear it in mind and perhaps even draft a kind of commentary which should accompany the film should it ever be possible to put sound to it.

When these films are made it is hoped to include copies in the Preservation Section of the National Film Library. This is the repository or national archive in which are being deposited, for use of future generations, copies of films of all types which may serve as records of our present-day civilisation. Copies may also be included in the Loan Section, or Lending Library, available to members of this Institute.

In the initial stages the Institute is not in a position to make any grants towards the cost of production of such films. It hopes that it will be possible for these to be undertaken out of the goodwill and generosity of the amateurs up and down the country.

CRAFTS AND TRADES

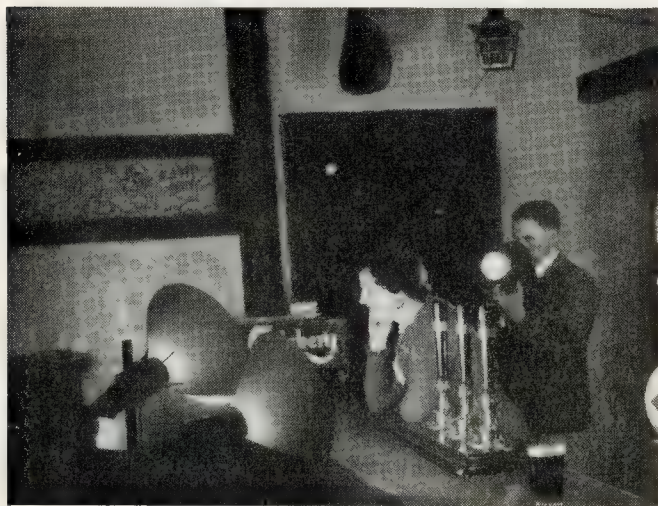
Trade or Craft	Locality	Notes	
SILK WEAVING HANDLOOM CLAY PIPE MAKING	Fashion St. Spitalfields, E.1 Burslem and Broseley, Staffs.	Ties and scarves made chiefly. "Churchwardens" or "Broseley straws" and small pipes for use in country public houses and shooting booths at fairs.	
THATCHING OF ROOFS	Acle or Reedham in Norfolk, Wisbech in in Cambs. Also in Berks., Worcs., Glos. and Essex.	Farman of North Walsham (Norfolk), is one of the best, but Dickerson and Stanford of Wisbech, are also well known. Reeds used chiefly in Norfolk and Cambs. Straw and heather in other parts.	
WOOD TURNING	Bucklebury Common, Nr. Theale, Bucks.	Craftsman's name unknown, but he is supposed to be one of the last. Partic- ular notice should be taken of primitive tools used which are (or were) made by local blacksmith.	
BLACKSMITHING	Suffolk and Essex. Birmingham	(a) Farriery and agri- cultural work. (b) Ornamental iron- work, e.g., lanterns and gates.	
WELL-SINKING AND WOODEN PUMP MAKING	Shropshire (Market Drayton area).	The well-sinking is done by hand, and pump and suction pipe made from young trees grown nearby and trimmed	
WATTLE MAKING	Sussex (Chailey)		on spot by axe and adze, then bored by hand.
HURDLE MAKING	Sussex (Chailey)		
STONE WALLING	Derbyshire; West- morland; Cumber- land; Cornwall. Devon and Cornwall. Wiltshire.		Championship recently won in Derbyshire.
COB-WALLING			
MUD-WALLING			
BEE SKEPS (Straw)	W. Hill, Laburnum Cottage, Camelsdale, Nr. Haslemere, Surrey		Hill is aged 80 or over and is said to be one of the last of the craft.
ARMOUR AND CHAIN MAIL	C. Mayhew, Edmon- ton, N.18.		Made for sportsmen and theatrical pur- poses.
CHAIR BODGERS	In the Chilterns near High Wycombe, Bucks. E. A. Roberts, Longhope, Gloucester.		Turning chair-legs in the woods with primitive apparatus. Work is done in the Forest of Dean.
CHARCOAL BURNING	Between Manningtree and Harwich, Essex.		'Frails' are the baskets used by game and fish dealers for the customer to carry fish, turkeys or game in.
FRAIL MAKING	Near River Stour.		
COLOUR GRIND- ING AND MILLING	Gerrard Street, Soho, W.1.		
FIREHOSE MAK- ING BY HAND- LOOM	J. Morris & Sons, Fire Engine Works, Salford, Lancs.		
STONE SLAB ROOFING	Horsham, Sussex.		Local stone used.
BARREL ORGAN MAKING	Pasquale & Sons, Great Saffron Hill, E.C.1.		

CIDER MAKING BY HAND PRESS MALT MAKING FLOUR MILLING	Devon; Cornwall; Wilts; Hereford. Ware, Herts. (a) Windmill, Snape, Suffolk. (b) Watermill, Brain- tree and Kelvedon, Essex.	Also manufacture of perry and mead.	SLATE SPLITTING	Delabole, Cornwall, and Dinorwic, Caer- narvon.
FLINT KNAPPING HOOP SHAVING (or making wooden hoops for wooden barrels and tubs) CLOG MAKING	Brandon, Suffolk. Midhurst, Sussex; Tonbridge, Kent. Northampton; Lancs.; Yorks.; Staffs.	The 'woods' are cut in various parts of the country.	TRADES OR CRAFTS FOR WHICH NO PARTICULAR LOCALITIES CAN BE GIVEN	
SNUFF MAKING SWORD MAKING	Kendal, Westmorland. Wilkinson Sword Co., Ltd., Oakley Works, Southfield Road, W.4 Monmouthshire (Chepstow area) and Gloucestershire. Arundel, Sussex.	The chief craftsman is celebrated.	Windmill (wooden) Builders Mill-stone cutters Makers of :— Tallow Candles (or dips) Top hats Scythes Sickles Magic lanterns Watches, chronometers and clocks (by hand) Legal wigs Dolls and puppets Toy theatres Birch brooms and besoms Carpet bags Quill pens Papier mache Tiles (roofing) Hourglasses	Transparent (metal) blinds Chandeliers and lustres Parchment Leather bottles and hose Toys Bows and arrows Bellows Wooden tobacco pipes Bricks Flower pots Gloam ware Etc.
CORACLE MAKING				
WHEELWRIGHT TATTOOING	Burch, Gray's Inn Road, W.C.	(If this can be called a trade or craft).		
MOTHER OF PEARL CARVING LEAD SHOT MAKING LAVER BREAD (or Black Butter)	Gerrard Street, W.1. Shot Tower, Waterloo Bridge, S.E.1 Sea coasts of Glamor- gan, Devon and Cornwall.	(Made from a special kind of seaweed believed to be called oysterweed).	OTHER TRADES Inn-sign painter Pewterer Ivory carver	Lacemaker (Bobbin and Honiton) Tinsmith
			Wood Gilder Coppersmith	

The Stage After Editing

A VAST amount has been written about film-editing, and it is now—fortunately for the audiences—definitely exceptional to find an amateur cinematographer who shows unedited reels. The object of this article is to examine the stage *after* editing; that is, the art of sitting back and critically surveying the edited film with a view to finding and rectifying any minor faults that may exist.

Editing films consists *practically* of :—



The glass that cheers. One of the stages after editing? This is a production still from the latest production of Newcastle and District A.C.A., "Everybody's Business."

"The art of sitting back and critically surveying the edited film with a view to finding and rectifying any minor faults that may exist."

- (1) removing faulty shots (and faulty frames);
- (2) removing unwanted shots and/or parts of shots;—and artistically of :—
- (3) re-arranging and inter-cutting the shots to secure the best effect;
- (4) altering their lengths to secure the best tempo as the images succeed one another on the screen.

It therefore follows that, in critically viewing the edited film, one has to look out for errors and defects under similar headings :—

(1) This covers (a) over-exposed frames at the beginning of a shot, causing white flash on screen. *Note* : it is a golden rule in editing always to cut out separately from the "as taken" reel every single shot, so as to avoid the temptation of leaving in these bad frames just to save making one more join.

(b) faulty shots which may have been inserted in error : in the case of a shot which had one or two re-takes it is only too easy to insert the wrong take. *Note* : as a safeguard, never scrap any cut-out film till the whole production is finally edited and approved.

(c) shots rendered *apparently* faulty by their context. Thus, slightly under-exposed shots or slightly over-exposed shots will pass muster by themselves, but a sudden cut from one to the other will emphasise the error in both so much that the resulting bad screen effect could not be allowed to pass. Accordingly, if such shots have to be inter-cut, those that are under-exposed

(Continued on next page)

The Stage After Editing

(Continued from previous page)

should be slightly reduced in density, thus lessening their contrast with the over-exposed shots.

(2) (a). Unwanted shots are only left in on account of the weakness of an editor who cannot bear to discard what may be a piece of real photographic artistry. Well, it needn't be parted with; simply put it aside among



library shots for future use when an opportunity arises: but do not ruin it *and its neighbours* by including it where it is not required.

(b). Often too much material is secured, in the form of shots which all last just too long. The editor must school himself to part with an odd six inches here and a foot there when necessary.

It is worth noting that the above two forms of waste are caused by working to an inadequate script.

(3) This is the most important of the four main headings, and is sub-divided into errors of Dramatic Representation and errors of Continuity. Considering the Dramatic aspect first, careful watch must be kept on the Acting, Story and Sets.

ACTING. Occasionally a shot shows an actor in a bad light, thus weakening his appeal, or a faulty gesture may appear, which should be eliminated. Again, the edited film may contain (quite by chance) a marked preponderance of close-ups of one particular actor, thus causing lack of balance. This is rectified by cutting and by substitution. It is interesting to note how such emphasis is deliberately given to the star in some professional films.

STORY. The film editor is responsible for the smooth flow of the story, and must be on the look-out for irrelevancies and for over-emphasis. Cutting cures both these ills. Sometimes, also, an emotional or comic effect appears too "calculated" on the screen, in which

case the careful pruning of a few shots often yields an astonishing improvement. A recent case was the harrowing Mrs. Benson, in *Test Pilot*, whose tragedy was almost ludicrously over-emphasised: pathetic kiddies, pathetic wife stumbling after field ambulance, sombre head-shake and gulp by Gable, etc., in addition to considerable over-stressing of the leading-up shots of "what-we'll-do-when-we-win-the-dough."

It is up to the editor to tone down such pieces of heaviness. If pruning is not feasible due to limited lengths of the shots in the first place, it may be possible to cut-in two or three "back-to-earth" shots; for instance, someone proceeding with his routine job, or a bit from the comic relief people, or a jot of philosophy: but take care that it is not too pointed, or the heaviness will merely be more strongly stressed (by contrast) than before.

Mis-Firing Jokes

In comedies, mis-firing jokes are the greatest trouble; and the only safe way to check up on the timing of the gag and the lead-up is to run the film through to a representative audience and study their reactions — unknown to them, of course. I once fitted a new film with a spurious set of lead titles and showed it to a collection of colleagues, thereby getting a much less biased criticism

A scene such as this calls for a slow fade-out if it comes at the end of a sequence.

than if they had known it was my own production.

SETS AND PROPERTIES. Occasionally a set looks oddly and inexplicably "wrong," perhaps only from one particular camera-angle; or, an anachronism may occur (Ramon Novarro is reported to have turned up wearing a wrist-watch during the shooting of *Ben Hur*).

I once experienced this trouble in a romantic close-up, shot at sea for a cruise film: in the top corner of the picture wobbly pools of light kept appearing, in a manner so distracting that the shot was ruined. The cause was a stray reflection of the sun from the sea via a nearby glass window.

Troubles of these three types often cannot be actually remedied without re-shooting; but they can be very largely covered up by the use of close-ups to replace all or part of the faulty mid- or long-shots, or by the insertion of continuity shots which are of such a nature that they can displace at least some of the faulty shots. For example, I replaced my wrecked shot with a heavily filtered "romantic" long-shot of the ship at sea: it "did," for the audience simply imagines the missing shot.

(To be concluded next month.)

New

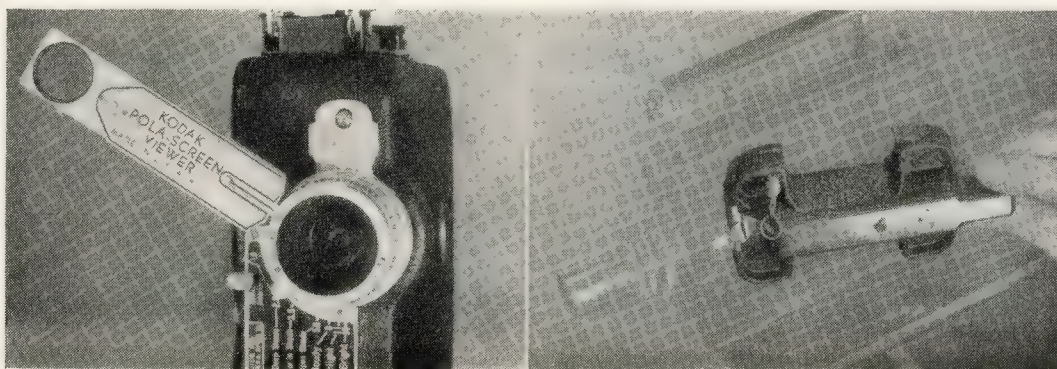
KODAK SHOOTING AIDS

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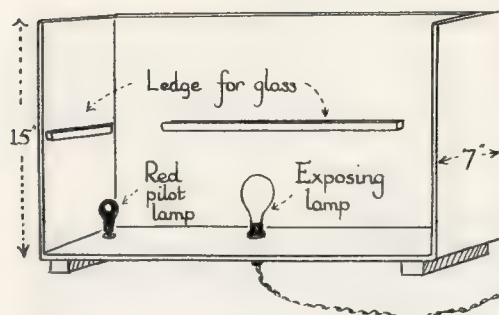
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A Simple Home-Made PRINTING BOX



In our November, 1938, issue we published an account of a method of making lap-dissolves on direct reversal film without the necessity of winding the film back in the camera but entailing running a double thickness of film through the projector. If your projector will not take the double thickness, here is an easy way of overcoming the difficulty. The other uses of the device are detailed below.

By STANLEY H. SMITH

THIS simple appliance enables one to make duplicate copies of finished positive films or print on to positive film from a negative. With a little ingenuity it is also possible to do the simpler trick printing. It is an adaptation of the "strip printer" idea and is designed to print successive lengths on the same film strip without any danger of fogging the rest of the film. A dark-room with red safe-light is, of course, necessary.

Providing the box is made perfectly light-tight there is no reason why it should not be built up as a strong skeleton framework with the back and ends covered in with cardboard or thick brown paper and with just the top and front sections of solid wood. The dimensions shown in the illustrations allow about one foot of 9.5mm. film to be printed at each exposure but the size can be altered to individual requirements.

For Even Reflection

Fig. A shows the base, back and two ends assembled and the position of the exposing lamp on the bottom. A ledge on the back and end pieces about half-way down is to support a piece of ordinary thin glass the full length and width of the inside of box. The whole of the inside of the box should be painted white or covered with white paper in order to reflect the light evenly.

The front of the box is made in two halves, the bottom half nailed to the box and the top half hinged to the bottom section so that it can be opened for lamp replacements and other adjustments when required. When closed, and the lamp alight, test thoroughly to make sure there is no light leakage round the edges. If necessary, fasten some opaque material round the edges.

The flex of the lamp is shown trailing from the bottom of the box to a convenient lamp socket, but it is very desirable to have a switch somewhere on the box between the lighting plug and the lamp. A further refinement is to have a second lamp of a safe red colour to act as a pilot light when

arranging the films before printing. This should be placed well to one side of the bottom of the box in order not to interfere with the light given by the white exposing lamp.

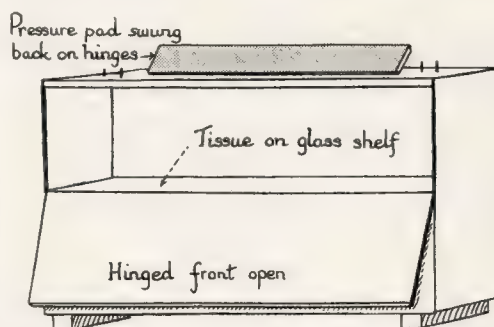
A still further convenient aid which I have fitted to my own printer is a foot switch for the exposing lamp; this, although not essential, is a great boon as it leaves both hands free to manipulate the films during the whole of the proceedings.

Firm Pressure

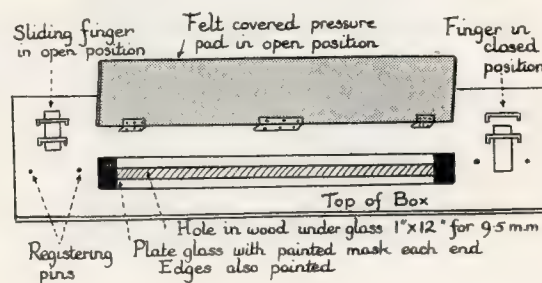
The top of the box needs to be fairly substantial in order to withstand the firm pressure which is necessary when holding the films in contact. A long narrow hole is cut in the centre of the top through which the light will shine on to the films for printing. This should be rather wider than the films to be printed and on top of this hole a piece of thick plate glass is fastened.

The glass bathroom shelves sold by Woolworths serve excellently for this and if the glass is too large for your purpose it is an easy matter to cut it down with an ordinary glass cutter from the same source. (It is easier to cut thick glass than thin, in my experience, because one can hold the straight-edge firmly with more confidence). The glass should be large enough to overlap the hole sufficiently to have a good support.

A perfectly level "pressure pad" is necessary, large enough to extend just beyond the printing aperture. This can be of thick wood or even another glass bathroom shelf. Whatever it is made of it should be covered with two or three thicknesses of felt, velvet or similar material stretched out as flat and smooth as possible. The pressure pad can be unattached to the box if desired, but more even pressure can be obtained if it is hinged



Showing the hinged front open and pressure pad thrown back in open position.



Details of top of printing box with registering pins arranged for 9.5mm. films.

to the top of the box at the back edge, which will allow it to be swung back out of the way between operations.

Having completed the printing box thus far, insert a lamp and switch on. Now take a length of exposed and processed film, place it along the opening on the glass and hold it in place with some adhesive tape.

In the wooden end at one side of the printing aperture drive two pins, tacks or gramophone needles which will slip into the sprocket holes of your film without tearing them. These should be positioned so that the film, when hooked on them by the perforation holes, will lie centrally in the printing aperture. There should be one or two sprocket holes between the two pins.

Keeping the Films in Register

Keeping the film on these pins, stretch it fairly tightly over the glass and drive in two more pins at the other end of the top. These two sets of pins are to keep your films in perfect register during printing. By the simple addition of a sliding "finger" which can be slipped forward between each set of pins there will be no chance of the films springing off the registering pins.

While the length of film is still held on the glass, make a mark on the glass at each end exactly where the last complete frame of the film is seen to be illuminated by the lamp. This mark should be level with the frame-line outside this frame. Remove the film and the glass and with some opaque oil paint or thin enamel apply a thin coating from both ends of the glass right up to your marks.

This is to form a "mask" to prevent any light creeping beyond the ends of the strip being printed and must obviously be capable of cutting out the light, yet not too thick in application to stop the ends of the film from being in good contact with the glass. Refracted light may possibly cause trouble at the cut edges, so it is necessary to paint these edges of the glass in the same manner.

A piece of ordinary thin glass is slid inside the box on the ledge and this is covered with several sheets of white tissue paper to act as a diffuser of the light. The exposures can be regulated by the number of tissues placed on the glass.

Preventing Fogging

The two films, before and after printing, can be dropped down at the sides of the box, but if desired a couple of pegs could be fixed at the left-hand "feed" side on to which the two coils of film could be slipped, preferably wound on to a metal spool-holder as an extra precaution to prevent fogging or damage. On the right hand side of the box the completed films need only be dropped into a clean box or bin.

The procedure for printing is as follows. The beginning of the negative or positive from which a copy is to be made is laid across the glass printing aperture and the first sprocket holes slipped over the two pins at the right of the box. Stretch the film tight over the glass and slip on to the pins at the left. This film must be with the emulsion side up. The raw unexposed film is then laid on top of the other in the same manner but with the emulsion side down, so that both emulsions are in contact. Make sure that both films are in register and then bring the pressure pad down on top of them,

hold them firmly in contact and turn on your exposing light for the correct period of time.

Raise the pressure pad and, holding or clipping the two films together at the exact point of the last frame exposed on the left, move the two strips along until this particular frame is just covered by the painted mask on the right end of the glass. Fix the films down on the registering pins and expose the new length of film. This operation is repeated *ad lib*.



The correct exposures can only be ascertained by making short test lengths. When printing a long spool of film with varying degrees of image density a short test piece should be made of each shot—only a few frames are necessary for these tests—and the exposures and the developing times should be carefully noted so that they can be repeated or altered according to the result of the test.

In normal films it is easier to cut each shot with an obvious change of density into a separate strip and treat them apart, but in the case of lap-dissolves where two separate shots should be run on to one length of film, the correct exposure for both shots must be found and then when the section of film containing the dissolve approaches the printing aperture a little manipulation is necessary.

If your tests have shown that both these related shots need the same printing exposure you can go ahead without more bother. If, however, the exposure for the

Such scenes as this are comparatively easy for the still photographer. The cine man needs to film at 8 f.p.s., provided there is no movement in the picture.

THE inability to alter focus or exposure while actually shooting, severely limits amateurs in attempting certain scenes. I have used a little gadget for this purpose quite frequently and with success, but it has to be made by a mechanic. It is shown in Fig. 1. It merely consists of a clamp which can be fixed at any desired point on the lens rings by screwing up its handle. The method of using it is very simple but a little complicated to explain.

Suppose, for instance, that you want to shoot a scene where characters approach the camera starting at 18 feet and finishing at 4 feet, and that some rapid dramatic action is taking place which will make it difficult to secure this by two or three separate shots (unless you can use two or three cameras simultaneously). What you need is the ability to alter the focus during the shooting.

Using this gadget, you first set the focus ring to the final position, i.e., 4 feet; you then clamp on the gadget

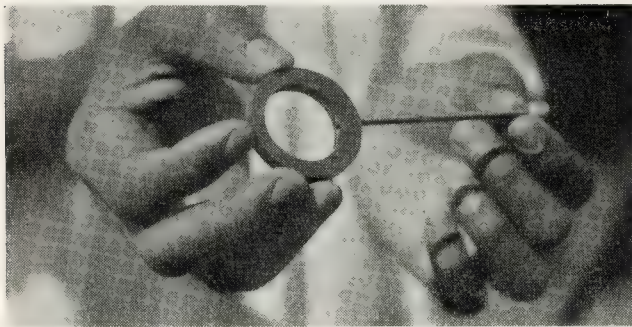


Fig. 1.—Device to alter focus of stop while shooting. The eccentric shape is merely to give greater length when the screw passes through.

so that the lever is accurately horizontal when seen through your viewfinder (with Kodak cameras it would have to be vertical, not horizontal, because the viewfinder is on top). You now move the lever upwards or downwards, according to the way your lens is calibrated, until the focus ring is set at 18 feet and you are ready to shoot. All you have to do when shooting, is gradually to move the lever until, when the characters or desired object is 4 feet away, the lever is horizontal *as seen in the viewfinder*, for in this position the focus will be 4 feet because you set it there.

A Vital Point

The vital point is finishing with the lever horizontal as seen through the viewfinder, because you can previously set it to any desired focus when the lever is in this position; and the great advantage is that you can manipulate the focus accurately with your eye to the viewfinder all the time. If the action was the opposite, i.e., figures moving from 4 to 18 feet, you would set the lever horizontal when the lens was focussed at 18 feet, and then move it back to 4 ft. to start shooting.

You can use this device in an identical manner for altering the stop. With the type of gadget illustrated it is unfortunately necessary to have a different clamp for each lens-ring, and a pair for each lens. It would

Previous articles in this series have dealt with: Choosing the right equipment (Oct., 1938), getting the right exposure (Nov., 1938), printing short lengths in the camera (Dec., 1938) and focussing problems and improving image quality (Jan., 1939). For the past three years Major Notcutt has been engaged in making films on a professional scale in Africa with 16 mm. equipment. This series is based on his experiences.

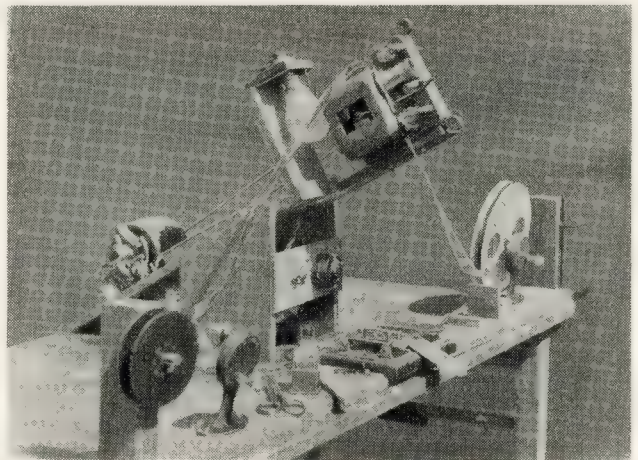
not be difficult to design an adjustable clamp that would fit all diameters of lens rings.

Used as described above it can accurately alter the stop from, say, $f/22$ to $f/3.5$ while shooting, which I had to do in a case where the shot started with a flagstaff and then tilted down to a dark doorway of a building under the flagstaff. Similarly it can be used for fades and dissolves in the camera, but you must remember to move the lever more slowly when approaching or leaving correct exposure as otherwise the fade tends to seem too abrupt when it starts.

Fades and Dissolves

Using the gadget described above will at least enable you to secure good fades, but good dissolves in the camera need a lot of practice. You can practise them by using cheap positive film in the camera (say at $f/5.6$ without a filter) and then processing them yourself with the little apparatus described in the third article in this series (December issue). The positive film will give you very contrasty results, too much so to be pleasant, but good enough for practice work. You must make a print in order to see the effect on the screen. If a dissolve is particularly important you should do it twice and use the better.

But it often occurs that when editing you find it will be better to re-arrange the order of your shots, and this will mean that you cannot use the fade you may have made to open or end your sequence. You can make a fade at any desired point on any shot in your film by the method of duping. For this purpose you must



Viewing projector on the editing bench. Film shots are inserted in the projector and watched by putting the eye to the lens. The lamp which illuminates the film also throws a light on to the splicer underneath.

WHILE SHOOTING

By

L. A. NOTCUTT, D.I.C.

buy a roll of *dupe negative film*, which usually costs the same as positive film.

I use Gevaert dupe which contains a yellow dye that washes out during development. The film is much slower than positive but more sensitive to orange light so it is necessary to put a piece of red paper round your lamp when loading your camera-printer and when developing it. What you do is to make a *print of a print*, which will thus be a negative, and on this special film it will have the softer gradations of a negative.

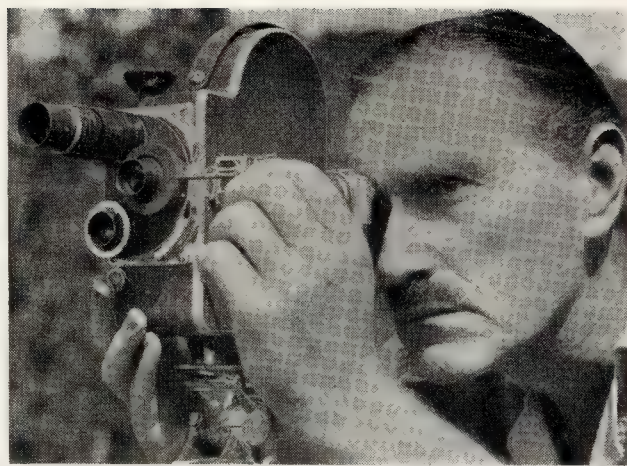
Suppose you want to make a fade-in: you load your camera-printer with the positive print of the shot, with the picture in the gate where the fade-in is to start, i.e., where it is to be black on the screen. You then put your printing lamp about 15 inches away, adjust your camera to run at half speed (owing to the low sensitivity of dupe film stock), start it and then slowly bring the lamp towards the camera until it is, say, two or three inches away (you must make a test first, finding the printing lamp position which gives you a dupe negative similar in appearance to the original negative). You continue running the camera with the lamp in this position until the end of the shot.

Making the Fade-In

You then develop your strip of dupe, but instead of using M.Q. developer you should use Johnson's Fine Grain developer. You will probably require about 8 minutes' development, fixing and washing being exactly as before. You will find that this dupe negative starts as clear film, gradually altering to a negative at full density. A print from this will give you the fade-in you desire. Remembering that the camera-printer is running at half speed, if you want a three second fade-in, you must take six seconds to move the lamp from the far to the near position.

For a fade-out you proceed exactly as above except that you insert the positive print the right way up in the printer, with the picture in the gate where the fade-out is to end. Thus you run the print the equivalent of backwards through the printer, moving your lamp from far to near as before.

If you wish, you can alter the contrast of the final print as compared with the original. Longer development of the dupe film will give you greater contrast in your final print, and less development will give you less



The device, shown in Fig. 1, in use.

contrast. Here is scope for a lot of interesting experiment. Incidentally, when making these dupes, put emulsion of the print to the emulsion of the unexposed dupe stock, as this will ensure against slight loss of sharpness that may otherwise occur.

I am afraid that space will not permit me to give in detail the way to make a dissolve by similar means. It involves making a dupe fade-out of the first shot, and, separately, a dupe fade-in of the second shot. The two are then printed one after the other on the same length of positive film, synchronisation being obtained by splicing on leaders to make them start at the same point.

The difficulty about dissolves in the camera is that since the two shots must be filmed one after the other, it is often almost impractical to arrange this. You can get over this difficulty sometimes by the close-up method. Arrange your scene where the dissolve is to occur so that there is some convenient object for the dissolve; for instance, a character looks at his watch. You then dissolve from a close-up of the watch in this scene to, say, a close-up of a clock that is in the second scene.

Cheap Dupe Stock Useful

The point is that you can do the camera dissolve from the close-up of the watch to the close-up of the clock at any time convenient to yourself, so all you have to do when filming the main part of the respective scenes is to end the first with the character looking at his watch and start the second with a clock in it. You then splice your dissolve in between these two.

Incidentally, you can do a dissolve like this with the cheap *dupe negative stock* in your camera, but you must shoot in full sunlight and use $f/2.8$ or less, or run at half speed. Except that it is not sensitive to red, this cheap dupe film stock makes quite good negatives. For economy I have often used it for scenes where I want two cameras, one for close-up and one for medium shot. I can then use film extravagantly without minding the cost. You must not use a filter, as the film is too slow. It is not very satisfactory for distant shots, or shots in which there is a very wide range of contrast. On the other hand, it is an exceedingly fine grain film—much more so than the best normal negative film.

(Continued on page 578)

---SORRY IF---

you were unable to obtain your copy of *The Amateur Cinematographer's Diary* for 1939. We based our printing order on that of last year, but the demand unexpectedly exceeded the supply. Every dealer now has full stocks, however, or can obtain them, and you will have no difficulty at all in getting a copy. It does not 'date' rapidly, because it is as much a manual on movie-making as a diary.

Readers' FILMS Reviewed

ESCAPADE. By J. GILCHRIST and G. L. WOLLASTON. 2 reels. 9.5 mm.

This is the story of a convict who escapes from prison, enjoys brief freedom and is drowned when trying to get away from his pursuers. The settings, the acting, the types are all most convincing. One can be persuaded that the convicts one sees in the workshop and field are real convicts, that the warders are real warders. An air of verisimilitude is imparted, but this effect is to a certain extent dissipated by the treatment. Not that the cutting, camera work and acting are not good; they definitely are—indeed much above the average.

The film moves easily but while it holds the attention the adventures of the escaped convict do not entirely command our sympathies, because towards the end they become rather impersonal and the element of suspense is lacking.

The sub-titles, while being most effective pictorially, are not always entirely cinematic; in point of fact such sub-titles as: "As the day wore on," "Success seemed near at hand" and "That night" are reminiscent in their naiveness of the early days of the cinema. None of them is entirely necessary; all of them could have been expressed pictorially. The sub-title about one night several weeks later is misleading since it prepares us for an event of some importance on that night, but nothing of any importance occurs.

"That night" is followed by daylight shots. The lighting, indeed, calls for comment. While on the



All films—of whatever subject, length or size—submitted for review, are automatically entered for the "Amateur Cine" Eleven Best Films Competition. Eleven handsome plaques are awarded annually for the year's eleven best films. Films should be packed in film containers and addressed to the Editor, "Amateur Cine World," 300-304, Gray's Inn Road, London, W.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your own name and address and the cost of return postage.

whole it is imaginatively handled it misses the mark in certain sections. The cell window scenes are too brilliantly lit. One wonders why the warders did not notice an escape that appears to be carried out in the full glare of floodlights. Again, the

lighting is at fault in those excellent shots of the woman searching for the intruder (a very good character study). When she leaves the room with her candle and when she blows it out the lighting is the same as before.

The first long shot of the man climbing down the knotted sheets is too short. We thought at first that this might be because a dummy was used, but subsequent shots show that this was not so. Incidentally, some cut-in shots (of warders, for instance) are desirable in this sequence because the escape happens rather too quickly.

There should certainly be intercutting later on, for we are shown nothing of the search by the warders and the first indication to the audience that the prison authorities are stirring is when the policeman posts up the notice—which must inevitably have been some time after the escape. An opportunity has been lost here of creating suspense, so that one is only mildly interested in the fugitive's adventures.

Another factor that contributes to this lessening of interest is the fact that he is shown only as a man escaping—not as a human being besieged by fear and other emotions. One would like to have seen close-ups of his face as he runs from his pursuers, his agonised expression, the alternation of hope and fear, so that some sympathy for him is aroused.

One notes that one of the warders had a gun. Why did he not shoot? He had plenty of opportunity. The warder's raising his cap when the convict is drowned is rather trite. It is to be doubted whether a hard-boiled warder would bother with the courtesies at such a time.

Despite these strictures, however, the film is a most creditable effort. Excellent use has been made of natural scenery and the film certainly succeeds in being convincing—no mean feat, because it is difficult for amateurs to create realistic scenes of prison life. A Leader has been awarded.

"Escapade," incidentally, is scarcely a very good main title. The dictionary definition is "a mad prank." "Fugitive" would be better, or "Escape."



The farmer warns the gypsies. On location for "Everybody's Business" (current Newcastle and District A.C.A. picture) produced by J. Wrightson.

MINE HOST OF THE GEORGE. By
W. A. HALL. 16 mm. 1 reel. Colour.

An interesting letter came with this film about one Moggs, an innkeeper, who also engaged in highway robbery. "Last year," writes the author, "tiring of making personal films and having a horror of (dare I mention it?) the public service type of film which was then having such a vogue, I launched out under the pseudonym of 'The Abingdon Film Society' into the deep waters of an amateur period film called 'The Pardoner's Tale,' of which, in spite of its many shortcomings, you were kind enough to praise the settings and costumes. From that I learnt two things:—(a) That the making of a film drama was so different from the production of the usual 'scenic' or 'semi-documentary' film as to give one almost the thrill of having an entirely new pursuit, and (b) that the maximum length of film for a lone worker should be one reel.

"'The Pardoner's Tale' had 14th Century settings; this year I tried the 18th. 'Mine Host of the George' is a little comedy based on various incidents recorded in a history of highwaymen which was published in the latter century.

Difficulty of Finding Actors

"In my opinion the lone worker refrains from attempting to make a film play not because of lack of expensive apparatus or facilities that the societies enjoy, but because in the majority of cases he cannot find suitable actors. He usually has to ask friends with no experience of amateur acting to help him and while it is quite true that an experienced producer can get the most remarkable results from absolutely raw material, the poor lone worker acting as script writer, property-man, editor and cameraman finds it difficult enough to do the directing without having to give his Aunt Mary a lesson in elementary dramatic expression before starting out. I am convinced that were I not in the happy position of being able to 'borrow' people from a very distinguished local amateur dramatic society, I should not dream of attempting to make a film play.

"The lone worker does not suffer from other drawbacks as much as might be supposed. The reason why I choose period productions is that in England we are blessed with a wealth of genuine settings that simply scream to be used. The coaching inn, the village green with its stocks and the half-timbered cottage provide backgrounds that even the most go-ahead societies cannot rival with even their almost professionally elaborate sets.

"There is, too, one point on which the lone worker definitely scores, that is speed of completion of his shooting. Before venturing on a play I asked the secretary of an established society what he found to be the principal difficulty. He replied: 'The cast. Keen enough at first, the ladies often get bored by the necessary slowness of progress.' He went on to say that during the making of one film a considerable amount of footage was wasted by a member of the cast throwing up the part after the play had been on the floor about six weeks. This is doubtless an unusual occurrence but it is a risk that the lone worker cannot even contemplate. There must be no six weeks on the floor for him.

"'Mine Host of the George' was shot on two Sunday



*Get a new angle on it !
It is surprising how new
a commonplace subject
often appears if one takes
the trouble to approach
it from an original
standpoint.*

afternoons and three Saturday afternoons. Unkind folk may say 'Yes, and it looks like it,' but even if one loses effects, one retains one's friends, and after all, they may be wanted for another film next year."

Once again the settings and dresses call for admiration. They make a very colourful picture and at times the film has the charm of a conversation piece come to "life." But while agreeing with most of what our correspondent says in his well-reasoned letter, we feel that in this case it is not so much the acting that is at fault (although quite frankly, it is indifferent) but the production. The material is there—excellent material and, despite the fact that it does not shine in the film, we understand that there is acting ability for him to call on. But, to be candid, we feel he has not made best use of these.

Cutting Should be Rapid

The production is scarcely adequate cinematically. Continuity is somewhat halting and construction is faulty. In a pleasant, and at times dramatic, piece, it lacks drama. Consider, for instance, the unmasking of the highwayman. The cutting should be rapid to suggest surprise. There should be big close-ups in quick cross-cutting of servant and Moggs. There should preferably be a rapid superimposition of Moggs as innkeeper on the shot of Moggs as robber, for the subtitle revealing his identity is not entirely cinematic. (Incidentally, while the story might have been about an Old Moggs, the actor who takes the part suggests that

(Continued on page 578)

OUR "SPECIALIST" POLICY

With so many different models, both in cine cameras and projectors, from which to choose, you need the help and advice of someone with extensive experience. The staff of R. G. LEWIS (CINE) are all keen cine enthusiasts and familiar with practically every sub-standard camera and projector made in the last 15 years.

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16mm. Kodascope model "A," 200 watts with ammeter control, motor drive with speed regulator, stills, hand geared rewind, tilting screw, complete with resistance for all voltages 100-250 A.C. or D.C. The machine has just been completely overhauled by Kodak and is in perfect order. Ideal for school use £15 10 0

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16mm. CAMERAS

16mm. Victor model V, turret head, f/1.9 Ross in focussing mount, 5 speeds, hand crank, visual focussing, direct

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16mm. Cine Kodak "B.B." Junr., 50 ft. model, f/1.9 Kodak anastigmat lens, direct vision finder, footage indicator. Almost new £12 10 0

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16mm. Zeiss Ikon Movikon, f/1.4 Zeiss Sonnar lens, interchangeable, rangefinder focussing, adjustable speeds, single picture device and time exposures, adjustable shutter sector, delayed action release and automatic stop after predetermined length of film has run through, direct vision and angular viewfinders, footage indicators. A delightful camera in every way .. £67 10 0

TALKIES

16mm. GeBoscope model "A," 200 watts lamp, motor drive, with speed adjustment for sound or silent films, built-in transformer for all voltages 110-250 A.C., volume control, plug for gram. or microphone, loud speaker packs away inside, very silent running, ideal for home use or very small hall. As new £41 10 0

16mm. GeBoscope model "B," 200 watts lamp, decentrated filament lamp, motor drive with speed adjustment for sound or silent films, built-in transformer for all voltages 210-250 A.C., volume control, tapping for gram. or microphone, twin speakers in separate hinged case, very silent, suitable for home or hall seating approximately 300 people £60 0 0

16mm. Amprosoud model "M," 500 watts lamp, 8 watts undistorted output, plug for microphone, 2 speeds for sound or silent films, still picture device, automatic geared rewind, 1,600ft. arms, complete with speaker. The whole outfit in two carrying cases. Excellent condition £89 10 0

16mm. Amprosoud model "N," 750 watts lamp, fan cooled, 2in. projection lens, reverse and stills, speed adjustment for sound or silent films, automatic geared rewind, 1,600ft. arms, 4 stage amplifier giving output of 8 watts undistorted, 12in. diameter baffle speaker with 50ft. flex, outfit complete in two carrying cases. Almost new £95 0 0

NO JUNK !

Just at this time of year there are many sales of cine apparatus in progress. In many instances the so-called bargains are badly worn and dis-continued models. There is also the "white elephant" which once purchased is extremely difficult to dispose of should the occasion arise. R. G. LEWIS (CINE) built for themselves a reputation for having the best selection of used models and only the pick of our stock is offered to Amateur Cine World readers, the out-of-date apparatus is sold through other channels.

"202" FOR SERVICE

NEWS ! AND INFORMATION NEW APPARATUS

Our favourite hobby is progressing apace and hardly a day goes by without development taking place. We are receiving new accessories, camera projectors; we cannot always publish them. We would like you to write to us if you are interested in any of the items mentioned in this column.

The "REEL" Clip

We have just received first supplies of a patented film clip which can be used at the beginning of a film and hold it in place. It prevents the film from becoming scratched or dirty. 2/- per dozen, post free, and we have stock for 16mm. films. "Reel" 8mm. and 9.5mm. sizes will be available in two or three weeks.

PAILLARD OWNERS

Owners of Paillard Cameras will be interested in the new accessory purchased. It is a rear focuser and top viewfinder position and enables to be carried out when standing position for using the viewfinder, eliminate the necessity of taking the tripod or commandeering a chair. First supplies of the new rear focuser available and cost 3 guineas each.

SPECIAL

Cine Kodak Model "A." Some enthusiasts remember the Cine Kodak model as being one of the soundest pieces of equipment turned out by the famous Kodak of Rochester, and we are fortunate to have obtained two of these cameras from the Kodak Ltd. The Cine Kodak is a box shaped 16mm. camera for hand crank with speed meter at the back, fitted with an f/1.9 anastigmat lens, offering the two cameras at £14 10 0 each, whereas the list price was about the same.

B. J. ALMANAC

No cine enthusiast should be without the B. J. Almanac issued once a year. Besides several hundred pages of matter and reviews of apparatus, the last 12 months it contains advice practically every firm in the trade. Reference book. Order your copy now. Prices : Paper bound 2/-, Cloth 3/-.

TURRET HEAD FILM

We hope it will not be long before the & Howell 8mm. Turret head camera marketed in America, is available in this country. The turret head holds three lenses in position together with the viewfinder. No doubt many enthusiasts will be wanting to change their present camera for the new film when it is issued.

OTHER R. G. LEWIS

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Filmosound Projectors ..	18 pages
Siemens Sixteen-Nine Projector ..	4 pages
Siemens 8mm. Projector ..	6 pages
Siemens Model F Camera ..	7 pages
Pathescope Library ..	7 pages
Pathescope Apparatus Catalogue ..	24 pages
Spectro Projector ..	8 pages
Castle Films ..	11 pages
GeBescope Talkie Projectors ..	6 pages
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Dallmeyer, Why a Telephoto Lens ? ..	34 pages

Agfa Movector ..	4 pages
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Siemens Home ..	4 pages
Siemens Standard ..	4 pages
Pathe Vox Talkie ..	4 pages
GeBescope Library ..	26 pages
Ensign Aids to Better Movies ..	12 pages
Personal Movies ..	17 pages
Agfa 8mm. Apparatus ..	4 pages
Cinematography for All. Ensign ..	24 pages

Coronet ..	4 pages
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Books on Cinematography ..	4 pages

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"old" is not a fitting description. It might have been better not to have followed the original tale so closely in this respect).

The servant discovers that the innkeeper is a robber. Would he have gone off smiling when, despite the evidence of his eyes, he is told that the innkeeper is just an innkeeper? The latter escaped him so that he

Illustrating the value of foreground interest. Without the sundial this shot would be lacking both in form and interest.

Altering Focus While Shooting

(Continued from page 573)

By far the most important part of editing equipment is a convenient means of viewing each shot *in motion*, and of being able readily to identify the exact picture at which the shot should be cut. You cannot find this picture, in many cases, merely by examining the pictures of the shot through a magnifier. You can, of course, use your projector for this task, but it involves a great deal of trouble constantly to be threading it and darkening the room on each occasion.

I use an old "Ensign 50" mounted with the lens facing me at eye-level. This is shown in Fig. 2. You will see that the base has been removed as well as all extraneous fittings. The lamphouse has been removed and substituted by a 40 watt opal lamp, as the projector lamp is too bright. There is a motor to drive the projector (see at the bottom of the sloping board) and a starting switch as well as a reversing switch. The latter is not essential.

To use this device, I insert the shot, the right way up, into the bottom of the gate, and put my eye up to the lens, then start the motor. I do not use the sprockets. As a rule, the film drops over the top by itself, well out of the way, but sometimes I have to push it in the direction I want it to drop. There is a flywheel coupled to the pulley of the projector (not visible in the photo as it is on the other side), the purpose of which is to enable the

Readers' FILMS Reviewed

(Continued from page 575)

might well have had time to get to the inn before his pursuer. As the sub-title indicates, he suspects that someone had taken Moggs' place. Yet he raises no protest but accepts the situation at once and goes off smiling. And as soon as his master and himself have gone, the dummy is discovered on the ground where they would surely have seen it, although we ourselves saw it taken away earlier.

There are too many loose ends. At the beginning of the film is the highwayman holding up the coach or have they no relation one to the other? The film does not make this clear. Incidentally, it would be a bold bandit who would hold up someone in broad daylight in the village street. Admittedly the film is only intended as an episode, but the character of Moggs should have been more amply filled in.

The sub-titles are excellently produced, although they are not all of them necessary—"Zounds!" for instance. By the way, was lettering such as that seen on the sign-post, "Bridle Road to Sunningwell," used at the period of the story? Despite these criticisms, however, the film remains a creditable effort and one remembers with pleasure some quite enchanting shots.

projector to be instantly stopped, which is done by holding the flywheel in one's fingers.

I then know that by pulling the film up four frames through the gate I shall have the picture that was then in the gate just visible for the scissors. To insert the film the gate has to be very slightly opened, and I have a little strip of brass attached to it for this purpose. A slight pull and the film will instantly enter the gate. By stopping the motor and giving the flywheel a turn so that light comes through the gate, I can pull the film backwards or forwards through the gate.

SCANDINAVIAN COMPETITION

There were 95 entries for the recent amateur film contest organised by the Photographic Society of Stockholm—the largest entry ever received for any cine contest in Scandinavia and an indication of the interest in movie-making that exists in that country. The Stockholm P.S. asks if this is a record for Europe. It isn't, but it is very good. Entries were as follows: 16mm. 50; 9.5mm. 5; 8mm. 40.

RECORDS FOR ACCOMPANIMENT

Boosey & Hawkes Ltd., 295, Regent Street, London, W.1, have sent us a list (available free) of gramophone records designed for accompaniment to films. The titles indicate the mood: "Heavy Agitato," "Appassionata," "Religious Theme," "The Pursuit," "Treachery and Vengeance," "Step Lightly," "Catastrophe," "Shock," etc. The playing time is given in minutes and seconds at 78 r.p.m., together with the equivalent film footage, but it should be noted that the latter is for standard film. The records, 10in., cost 2/6 each.

A 'Good' or 'Bad' Historical

Film?

Some Notes
About Major
February
Releases,
Including
"Marie
Antoinette,"
"If I Were
King,"
and "Boys
Town"



Putting England on the screen. A scene from "Yellow Sands," released this month, in the making.

By
A. VESSELO

THE film *Marie Antoinette* raises most of the usual problems of the historical film; and, as usual, there tend to be two extreme schools of thought about it: those for and those against. It is worth while trying to examine the pros and cons dispassionately.

As far as we can tell, costumes and settings are as accurate as can be. Much laborious research must have been necessary, and may be commended. As for the American accents which many so dislike we can, on principle, no more object to them than to English accents, or even to modern French ones, seeing that none of them represent the real thing.

There is one major exception to accuracy of setting, the Palace at Versailles. Let us therefore have M-G-M's own apologia. "The Palace," states the Art Director, "did not lend itself to filming; and I was obliged to create an immense entrance hall and grand staircase matching the decorative feeling of the Mansart originals. The authentic gallery . . . was impossible photographically, being 320 feet long, and only 35 feet wide which to movie-goers, would be merely a tunnel."

Tampering with Facts

Is this a sufficient excuse for tampering with facts? Perhaps it is easier to decide when we consider other wider concessions which have been made to movie-goers. For instance, the introduction of Tyrone Power as a Swedish Count who bobs up at unlikely intervals for the mere purpose of providing a love-interest; or the lack of change in appearance of the King and Queen throughout the film, although in fact they were only sixteen and fourteen respectively when they got married. Again, although the Queen does become authentically haggard just before her execution, actually her loss of

looks during the tribulations of the revolution was much more gradual.

The most important defects are due to the film's effort to reflect a whole period through a limited number of personalities. The Revolution has no preliminary rumblings: it appears suddenly, and, it may seem, a trifle over-dramatically, half-way through the film; and even then we get the false impression that it arises chiefly from the machinations of Philippe Egalité, who happens to be the film's leading villain.

Nevertheless, *Marie Antoinette* has its particular virtues. It has some excellent photography, and manages to give a very realistic suggestion of average men and women, in high positions, overwhelmed by problems much too big for them; and no happy-ending concessions are made. The last half-hour, indeed, is extremely harrowing.

Too Clean and Shiny

To the question, therefore, whether this is a 'good' historical film or a 'bad' one, there is—sadly, perhaps, for the extremists—no absolute answer. It has elements of both qualities, and the wisest course for the individual is to form his own judgment on the matter.

If I Were King is in rather a different category. There is no proper attempt at serious history at all, and it is as well to recognise this point. To mention just one item in the generally romanticised atmosphere everything is far too clean and shiny for the period, and the King's recommendation of a bath for the ragged poet is highly anachronistic. Here, too, the speech of some of the characters appears obtrusively modern, particularly in contrast with the clothes they wear. But this is not merely because they have American accents (see previous

(Continued on next page)

Technical Features of Some February Releases

(Continued from previous page)

No studio subterfuge about this! You will have an opportunity of seeing some Devon scenery in "Yellow Sands," generally released this month.



reference to accent) it is because the actors themselves in this case have been unsuitably chosen, and clearly betray their lack of sympathy with the period when they open their mouths. The one outstanding exception is Basil Rathbone as Louis XI: he throws everybody else into the shade.

Evidently the intention behind *If I Were King* is simply to provide a spectacular fancy-dress romance in musical-comedy tradition. You might compare it with *Marco Polo* from that point of view. The spectacle is effective, and Frank Lloyd, as one might expect after such films as *Wells Fargo*, handles his crowds with skill. The film, in short, does what it tries to; but one may be pardoned for remaining a little aggrieved that, in face of the true facts, the attempt should have been so conventional.

Yet another way of dealing with facts is exemplified in *Boys Town*. The America of twenty years ago is the setting, and the establishment of a self-governing home for poor boys by a certain Father Flanagan is the theme. Here is a semi-'documentary' subject which the cinema is basically more capable of handling than the type of historical subject already referred to, because it is on a smaller, more intimate scale and because it is nearer the understanding of the makers both in space and time.

Boys Town seems to be a genuine effort at showing a method of solving a social problem, and it is noteworthy that there is no attempt to intrude a fictitious

love-interest as, for example, in *Crime School*. In spirit, the film runs excellently for three-quarters of the way; but at a specific point it is suddenly jolted into an exaggerated emotionalism which is on a lower level.

This comes, no doubt, from the desire to make the film more of a 'story,' to give it more 'action'; but it is a great pity, for all it does is to make the film more melodramatic. The idea of the building-up of the boys' home against opposition has enough dramatic value not to need superficial action of this kind. The moral is 'stick to realities.' However, *Boys Town* is a well-made film (even the melodramatic passages are neatly handled from an editing point of view, and are timed to give suspense) and its purpose is sincere. It should not be condemned as a whole for its failings at the close.

Finally, a film which makes no play with actualities, *Yellow Sands*, adapted from Eden Philpotts' stage-piece, suffers rather, it must be confessed, from the inability of some of the characters to appear accurately Devonian, and from certain static qualities directly traceable to its stage-origins. The birthday-party scene is the one which has been the most difficult to adapt, and as the actors come on to the set, each at his allotted cue, one is reminded irresistibly of people coming on to the boards of a theatre from the wings.

A piece of competent stage-craftsmanship is almost bound to have this defect in adaptation.

A Simple Printing Box

(Continued from page 571)

second shot has to be altered, as soon as the joins in the films are seen to be over the printing spot, a piece of very thin but opaque paper is slipped under the section of the second shot so that it is not printed while exposing the last of shot one. Then remove the paper and cover up the now exposed end of the first shot and expose the first section of shot two with the altered exposure time. Then move on the film and continue printing the remainder, not forgetting the change of exposure.

As a guide I might mention my average exposures. Using ortho reversal film, a 40 watt pearl lamp and six thicknesses of tissue paper over the glass shelf above the lamp, about 3 seconds is sufficient exposure. For very weak originals I increase the sheets of tissue and keep

the time of exposure about the same, because the longer the period of necessary exposure the less harm if one should switch off a fraction of a second too soon for any lengths of the one film.

The exposed "print" is developed and reversed in the usual manner when using reversal film. If careful tests are made at the beginning to find the correct printing exposures and the first development time is carefully noted and repeated for the final print, the quality of your "dupe" will be almost, if not absolutely, identical with the original.

The only snag in making dupes by this method lies in the fact that the picture will be reversed from left to right. In most cases this will make no difference, but it can be overcome by splicing in the dupe to the rest of the film with the base and not the emulsion facing the lens in the projector.

Too Fast for Bright Sunlight!

16mm. FILM

Name. Kodak Super XX Panchromatic Safety Film (Reversal).

Makers. Kodak Ltd., Kingsway and Harrow.

General Description. This new film may be described as a special purpose sensitive material, because it is so sensitive to light that it is necessary to use a neutral density filter in front of the lens when working in bright sunshine. We have not had any bright sunshine lately to enable us to test this, but the outstanding speed of the material which has been manifested in our tests fully bears out this claim.

The film is definitely four times as fast as Kodak normal panchromatic film to both daylight and artificial light and twice the speed of super-sensitive film to artificial light, with an even more favourable increase to daylight. Successful exposures were obtained in daylight using a Weston speed of 48, as against the speeds which we use on this same meter of 24 for super-pan and 12 for normal pan. This great speed is obtained with only a slight increase in graininess and with apparently little loss of latitude.

In testing for artificial light we duplicated the set-ups recommended in the very complete set of instructions which accompanies the film, with completely successful results.

REMARKABLE NEW KODAK FILM

An idea of the great sensitivity of the film may be conveyed by quoting some of these. In every case the camera was running at normal speed, giving an exposure time of about $1/35$ th of a second with the instrument used.

An ordinary 500 watt lamp without reflector was wired into a floor stand lamp, with the shade in position keeping direct light from the camera, but allowing unscreened light to fall on the subject. The bulb was 4 feet from the subject's head and to one side. At $f/2.8$ exposure was perfect, but the shadows dark. A 275 watt photoflood bulb was then added, being placed in the ceiling light 12 feet from the subject, lightening the shadows and giving perfect lighting.

Very Full Exposure

A 275 watt photoflood, without reflector, at $6\frac{1}{2}$ feet, gave very full exposure on a portrait at $f/1.9$. A similar lamp at 18 feet gave good exposure at $f/1.9$ when it was used in a proper reflector.

With 4 photofloods in proper reflectors at an average distance of 20 feet from the subject you can work at $f/3.5$, at which distance you can light a small domestic

scene quite adequately and at the same time obtain all the advantages of the added depth of focus due to the use of the smaller aperture. If Super XX does nothing else it will earn the gratitude of those of us who see many films, by tending to reduce the large number of artificial light shots which are "fuzzy" due to the use of maximum apertures of the order of $f/1.9$.

Colour Sensitivity

Exposures on neon tube lighting and on colour test objects revealed the fact that the colour sensitivity curve of Super XX is somewhat flatter and therefore more accurate than that of Super-sensitive film. This latter material owes much of its speed to artificial light to its exaggerated response to the red end of the spectrum. The disadvantages of this can be observed in the anaemic renderings of lips in close-up portraits.

If tubular lighting is recorded on super-sensitive film there is a tendency for the red tubes to be over-exposed, while the blue tubes receive considerably less exposure than they should.

Super XX material gives a much more accurate rendering of these colours and consultation with the makers has confirmed that undue response to the red has been

(Continued on page 583)

SIEMENS' SIGNATURE TUNE



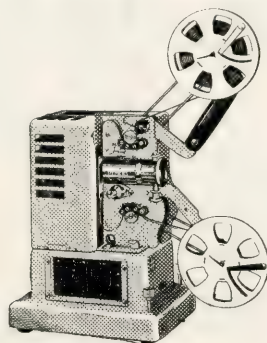
TEN YEAR'S AHEAD IN DESIGN

SIEMENS II PROJECTORS

The H.8, 8mm., and the Home Projector, 16mm., finished in the new handsome grey finish with heavily chromium-plated metal parts—that's the appearance side of the story. But a glance at the fundamentals of the mechanism reveals many important improvements. The motor is now cushioned on rubber, bedding it down with a resiliency that adds years to the life of the motor and effectively deadening any running noise. The lighting system of all Siemens projectors has always been recognised as amazing, achieving 750 watt screen brilliance using only a 250 watt lamp. But the Series II ushers in the Aspheric Condenser and actually achieves improvement

on a feature that was already unrivalled. There is a new fast rewind too, saving time and protecting film. Series II boasts many other improvements, small points in themselves, but adding that detailed perfection so important to efficient projection. These points are the improvements of the Series II and they have grown on the other time-tested features of all Siemens projectors. Your dealer will gladly demonstrate a Siemens, Series II.

Siemens Home Projector 16mm. £32 10 0. Siemens H.8 Projector 8mm. £36.



CINEPRO LIMITED, 1, NEW BURLINGTON ST., REGENT ST., LONDON, W.1.

Tel.: Regent 3385 6

DITMAR DUO

BIG improvements

NEW CONDENSER

for extra light—gives about 15 per cent. more illumination.

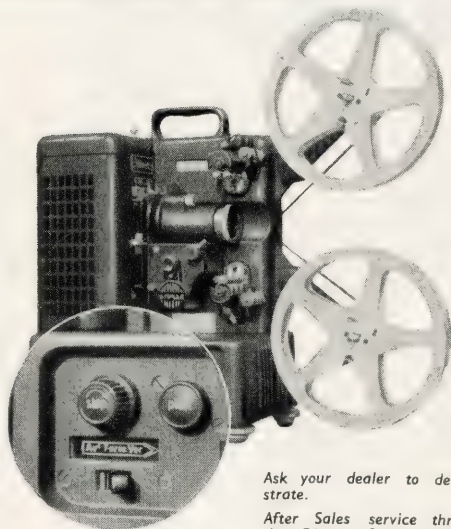
NEW f/1.5 LENS

Hermagis f/1.5 lens, 20, 35 or 50mm., in conjunction with new condenser gives 50 per cent. more light. Fits any Ditmar Projector, and costs £4. Projector with above lens 10/- extra on standard prices.

New system eliminating the necessity to select claw, thus doing away with one manipulation. Only two motions to change size—swivel lens, slide lamphouse. No tools, no loose parts.

Ditmar Duo retains all its famous features—separate film path for each size, framing device which does not displace picture on the screen, translucent panels illuminate grouped controls during projection, lamps from 100 to 750 watts.

Price with 250 watt lamp of mains voltage, £34 (no external resistance required). With 500 watt lamp and resistance, £37 10 0. Three combinations: 16/9.5mm., 16/8mm. and 8/9.5mm.



Sole distributors for Gt. Britain and Eire.

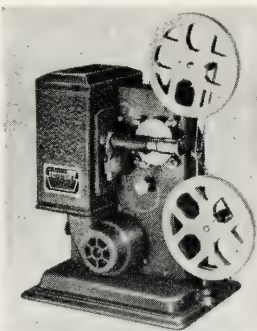
Ask your dealer to demonstrate.

After Sales service through the Ditmar Service Department. Illustrated list post free on request.

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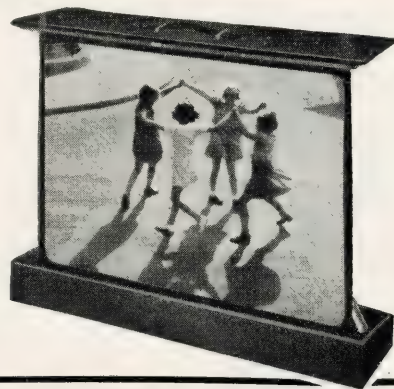
**ONE
GOOD THING
DESERVES
ANOTHER...**

... You wouldn't imagine anyone buying an expensive house and filling it with shoddy furniture—one is as important as the other to make one perfect whole. The same applies to movies. A good projector demands a good screen and vice versa. The Keystone projector is the one good thing deserving another—namely, the Celfix Screen. This combination will give the perfect show.

"KEYSTONE" PROJECTOR

Keystone J.8 projector is the machine that has knocked the "must be expensive" idea into a cocked hat. Read the Specification and see if it can be equalled anywhere for thirteen guineas. It now has a 300 watt lamp instead of 200 watt, without increase of price. Also high-grade 1in. projection lens, fast motor rewind, fan-cooled ventilation, 200ft. film capacity and Universal motor, 115 volts A.C. or D.C. £13 13 0. Made in U.S.A. Resistance for 200 to 250 volts £1 17 6 extra.

Other Keystone models include L.8. (8mm.), 500 watt, £21 5 0 also 300 watt 16mm. model £18 18 0; 500 watt (16mm.) £26 10 0 and 750 watt (16mm.) £36 10 0



"CELFIX" SCREEN

A Screen more perfect than any other yet produced. It is beautifully made and finished. Its surfaces—choice of Celfix crystal glass beaded or silver—are the most brilliant of their kind known to science—and there's no strain on the eyes. The surfaces are made under a secret formula which ensures that the first brilliance lasts throughout the long life of the screen. Portable and self-erecting—the Celfix is ready in a moment for a perfect show. Made in stock sizes from 27in. x 20in. to 96in. x 72in. Celfix crystal glass beaded from 90/-, silver from 70/-.

The Celfix Screen is patented throughout the world. British Pat. Nos. 345,925, 416,403, 376,385, 456,133.

See them at your dealers or write for literature from the Manufacturers of Celfix and Sole Importers of "Keystone":

R. F. HUNTER LTD.

"CELFIX HOUSE," 51, GRAY'S INN ROAD, LONDON, W.C.1.

Tel.: Holborn 7311/2

Test Reports of Latest Apparatus

restrained, while the material has a much more adequate response to green than is usual with panchromatic film. The greatly additional speed is not due merely to the dye sensitising of the emulsion, but to the evolution of an entirely new emulsion.

It is not too little to say that Kodak Super XX is another important step in the direction in which all sensitive materials tend in these days—added speed combined with smallness of grain and general improvement in photographic quality. It is, however, a material to be used with care for its very qualities may prove a snare in the hands of the unthinking. For example, unless additional care is used in loading there is added danger of light fogging due to its greater sensitivity. Furthermore, its haphazard use for ordinary everyday work will almost inevitably result in over-exposure troubles. We enthusiastically welcome this new film.

Prices. 100 ft. spools 32s. 6d., 50 ft. spools 17s. 6d., 50 ft. magazines for Magazine Cine-Kodak, 19s. 6d. All prices include processing.

16mm. CAMERA

Name. Siemens Model C.II.

Film Size. 16 mm. in 50 ft. cassettes.

Makers or Agents. Cinepro, Ltd., 1, New Burlington St., W.1.

Weight & Size. Overall measurements are $5\frac{1}{4}$ " deep x $5\frac{1}{4}$ " tall x $3\frac{1}{2}$ " wide. The weight, unloaded, is 3lb. 14oz.

Construction. The constructional features follow the usual Siemens practice, the body being of heavy pressed metal, covered with black leather cloth, and with leather handle at the top. The various working parts and fittings are heavily plated, the various scales on the instrument having the figures appearing in bright metal on a hard black enamel background.

The right side of the exterior of the camera carries the folding winder handle at the bottom, which turns in a clockwise direction and gives silent winding. The motor will run 25 feet of film before showing signs of slowing down. Above is the ratchet-operated footage meter which registers 50 ft., the ratchet making six movements per foot. At the top of this side of the camera is the motor control button with three positions, for single pictures, normal running and continuous running.

Aperture Automatically Modified

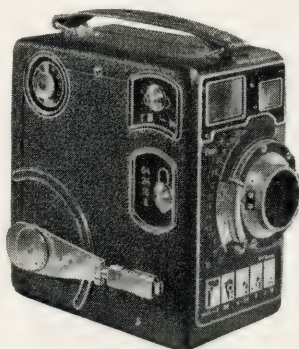
Below this is the motor speed control, with positions for 64, 24, 16 and 8 pictures per second respectively. This is linked directly with the aperture control of the lens so that the aperture is automatically modified to accord with changes in picture frequency, enabling these to be made during running if desired. The left side of the camera is merely the outer door of the camera.

The rear face of the camera bears the rear element of the viewfinder, the catch for the camera door, and two connectors for the antinuous release giving single pictures and continuous run respectively. The camera door-catch when opened also automatically withdraws the presser pad from the film gate inside the camera.

It is on the front face of the camera that the new features of the present model most clearly manifest themselves.

The whole of this face is a large engraved metal plate, at the top of which are two windows, below these the lens, and along the base of the plate a series of five engraved pictures forming a general guide to exposure when, presumably, normal speed film stock is used.

The lens aperture is simply adjusted by revolving the projecting mount, which is knurled for this purpose. A pointer on this mount moves against a scale of apertures from $f/16$ to $f/1.5$. The lens is a Meyer Optimat, of 20 mm. focus, with a maximum aperture



Siemens Model C II camera reviewed on this page.

of $f/1.5$, which is built into the instrument and is not interchangeable.

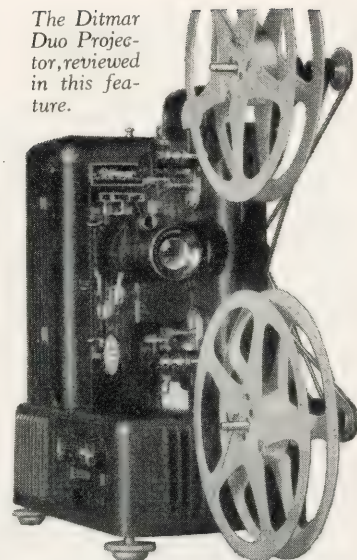
Concentric with the lens aperture plate and lens, but of larger diameter, is a circular disc with a knurled edge which projects beyond the side of the instrument. It is thus easy to revolve this disc with the finger tip when holding the camera to the eye. A pointer on the edge of this plate nearest the centre of the camera moves against a scale which, on the model submitted for review, indicates in metres the distance to which the lens is being focussed by the movement of the disc. The range is from 0.5 metres up to 12 metres and then infinity. We understand that readings in feet will soon be available for the instruments being placed on the market here.

Ingeniously Linked Disc

This disc is ingeniously linked to two separate devices within the camera. The first of these is a travelling mask in the front element of the viewfinder which automatically takes up parallax when focussing. The second piece of mechanism is a rocking prism or wedge which forms part of a range finder which is built into the camera.

When the camera is placed in the operating position light reaches the observer's eye through the back element of the eye piece via two paths. The light which is accepted through the window on the right front of

The Ditmar Duo Projector, reviewed in this feature.



the camera travels directly to the eyepiece. The light which is accepted through the window on the left is reflected at right angles across the face of the camera by the mirrors and then diverted again down the tube of the viewfinder.

The operator observes the normal picture occupying the full area of the main finder, and in the centre of this appears a slightly grey patch, about one third the depth and width of the full picture area. This shows a duplicate image of the centre portion of the picture and to focus, the knurled disc is rotated until the duplicate image of the object being observed coincides with the main image of that object. Focussing can be accomplished in a few seconds in this manner.

It should also be mentioned that on either side of the pointer on the knurled disc is a depth scale indicating the depth available at a given aperture. For example, when focussed upon 1 metre, the depth at $f/8$ is from 0.65 to 1.3 metres.

Interior Mechanism

The interior mechanism of the instrument is of the usual Siemens design, consisting of the clutch-driven take-up boss which engages with the take-up centre in the cassette, and the sliding gate and presser pad (which latter is instantly removable for cleaning). The intermittent consists of a single claw moving in a square path. Associated with this is a spring-loaded pilot claw which holds the film still in correct position during exposure, but which is knocked aside by the main claw before this makes its pull-down stroke.

Remarks. The instrument displays all the precision of manufacture and sweetness of movement which is characteristic of Siemens sub-standard apparatus, and the new devices appear to work admirably and perfectly.

We did find the new instrument rather wide and therefore a little uncomfortable to handle when rewinding but this is probably a question of becoming familiar with it.

Price. £54 10 0, packed in attractive card box.

PROJECTOR

Name. Ditmar Duo Projector.

Makers or Agents. Actina Ltd., 19, Woodstock Street, London W.1.

(Continued on next page)

LATEST APPARATUS

Film Sizes. This instrument can be obtained in three different types for the following pairs of film sizes: 8mm. and 9.5mm., 8mm. and 16mm., 9.5mm. and 16mm. This covers every desired choice of combination.

Construction. Metal castings and pressings, black crackle finish, bright parts plated. Leatherette carrying case.

Overall Size. Open 6" x 13½" x 14". Closed in carrying case approximately 8" x 15" x 13".

Weight. 15 lbs.

Picture Size. 2' 6" wide picture at 12 feet throw with normal lens.

(Continued from previous page)

separate systems including top and bottom sprockets and arms, gates and claws are situated side by side.

The feed and take-up arms are folding and belt driven and on their spindles carry reversible sleeves to engage the centres of the two different types of film spools which will be used on them. The belt pulleys are now made larger for more power. The two sets of sprockets are carried side by side on the same spindles and integral with them. The idlers in the latest model are specially channelled to avoid film wear.

Pilot Lights. Two pilot-panels, lit from inside the projector, illuminate the top and bottom loops and transit mechanism.

Controls. The main supply switch, speed rheostat, forward, reverse and still controls are grouped on a panel at the right of the machine. The separate lamp switch is at the rear of the instrument.

Film Change. This is the unique feature of the machine. Besides the dual transit mechanism described above, the machine has a twin condenser system and a moving light unit which can be positioned behind either of the condensers.

To change from one size to another the projection lens is swung over to the correct condenser, the sleeves on the feed and take-up arms are reversed and the film threaded through the appropriate channel. The whole change-over can be made in 12 seconds at first attempt. Practice would reduce this time.

In earlier models it was also necessary to turn a knob to move the correct intermittent claw into position, but the makers considered this undesirable and so have cleverly redesigned the instrument. It is now not necessary to have any knob, both claws are always ready for operation, while the introduction of fibre-to-metal gearing instead of metal-to-metal gearing in some places, has made the machine more silent, with a greater potential life.

Prices. Projector with 250 watt lamp of mains voltage, £34 0 0. With 500 watt lamp and external resistance £37 10 0.

Remarks. With over a year's life behind it the Ditmar Duo has already proved its very real efficiency. The present model, although it has not been given any new serial number, embodies a number of detail improvements which have been referred to above, which make it an even more desirable purchase.

In addition to the improvements already described, we should mention that a modified condenser has been built into the instruments which project 8mm. film. For various reasons the earlier condensers for 8mm. included a diffusion screen. This effect of diffusion has now been obtained by entirely optical means and if this new type condenser is used in conjunction with the 20mm. f/1.5 projection lens which has recently been introduced the makers claim a 50 per cent. increase in light.

TRIPOD

Name. Bilora Cine.

Makers or Agents. Actina Ltd., 19, Woodstock Street, W.1.

Description. This is a new model of an already familiar tripod which includes some excellent features.

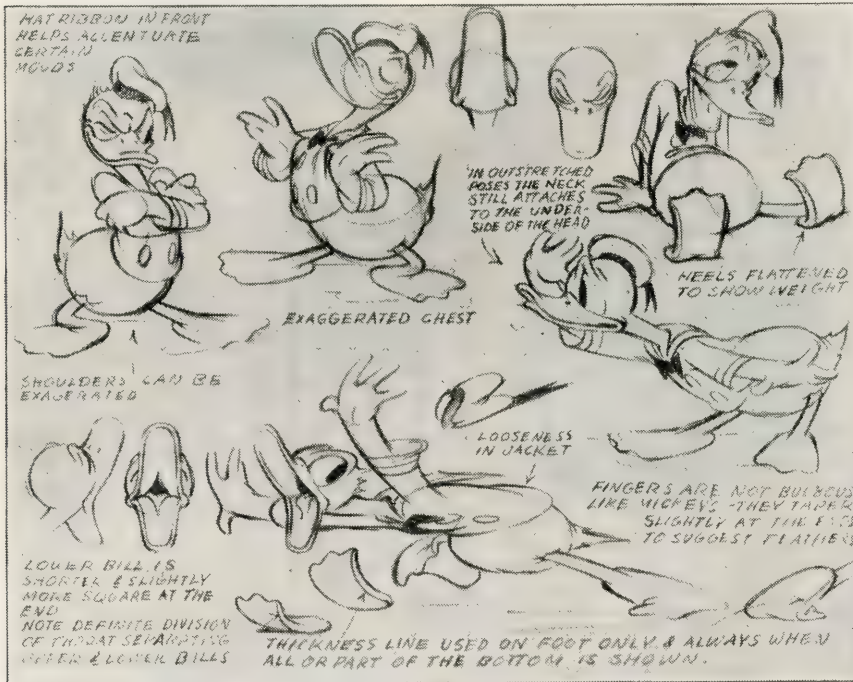
Construction is of fairly heavy metal, the 4-section instrument which closes to 20 inches and opens to 60 inches weighing 3 lbs. 11 ozs. The upper section of the legs is covered in black ribbed finish, parts of the head are enamelled, the rest being chromium plated.

The extension of the legs is infinitely variable between the two limits, being locked by twisting knurled collars on the legs themselves.

The panoram head is particularly sturdy and the top can be accurately positioned in relation to the base by means of a set of 360 degree markings on the head.

The tilt is controlled by a triangular handle which fits snugly between the legs

(Continued on page 591)



Donald Duck, in common with the other Walt Disney characters, is a carefully manufactured product. Here is one of the many sheets of instructions circulated to artists engaged on cartoon-making and drawings for commercial products such as toys.

Projection Lenses. 50mm. lens with aperture of f/1.6 fitted as standard. 25mm., 35mm. and 65mm. lenses are also available.

Focussing. Revolving the lens causes a helix on its barrel to engage with a stop on the lens housing, thus moving lens to and fro.

Illumination. The standard equipment is a 250 watt lamp running at mains voltage. A 500 watt lamp with external resistance can be employed at an additional cost of £3 10 0. (For further particulars see 'Film Change').

Voltage Range. The range upon which the projector can be operated is 100 to 250, but the projector lamp must be of the same voltage as the mains supply. A variable motor control resistance is situated in the base of the machine.

Drive. The motor and mechanism are particularly quiet. The cooling fan, driven direct by the motor, is beneath the lamphouse caging.

Film Transit Mechanism. This is quite orthodox in principle except that two entirely

The two gates and presser pads are also side by side and form parts of the same pressings. These are entirely and rapidly removable from the machine and in the latest models of the machine are of a new type of stainless metal. Spring clips have also been added to preserve the relative positions of these components and avoid trouble in manipulation.

Shutter. Three bladed, of large size.

Framing. The framing alters the throw of the claw, so that pictures move within the illuminated area on the screen and thus do not necessitate adjustment of the tilt when framing. The control is a knurled knob, the small lever having been eliminated in recent models.

Stills. A still control is fitted with a knob to bring the shutter into correct position. The usual safety shutter is fitted.

Tilt. The four supporting feet are adjustable.

Rewind. This is motor driven.

What the SOCIETIES Are

Barnes & Wandsworth C.S. (United Film Productions)

(Hon. Sec.: R. Densham, 5, Madrid Road, Barnes, S.W.13).

In Production: *Prelude*. 9.5mm. History of the club and its activities. Should run to about 250 ft. 120 ft. have been shot. Scenario and direction by a lady member. Models to be used in the film are being built and stills will be taken before they are filmed—a wise practice. Work on *On a Crisp September Morn* has been postponed to next Spring because of the adverse weather conditions. A power cable has recently been laid into the studio.

Blackheath F.C.

(Hon. Sec.: J. Gibson, 6, St. Germans Place, Blackheath, S.E.3.).

In Production: *Peace at Any Price*. 16mm. comedy. Should be finished early this year, after several delays. New scenarios are already being considered.

The film ball held on Dec. 2nd proved very successful, over 600 people, including representatives of seven other clubs, being present. One contingent arrived from Bognor Regis and motored back in the early hours of the next morning. The monthly projection shows continue as usual and the monthly news-reel attracts many visitors. Films taken at the ball were shown on Jan. 4th. A.G.M. takes place on Feb. 24th.

Catford Film Players

(Hon. Sec.: Mrs. V. W. Payne, 7, Station Buildings, Catford).

DOING

In Production: *The Three Infernal Jokes*, adapted from the story by Lord Dunsany. Shooting of the final exterior scenes is progressing favourably and it is hoped that the film will be ready by the end of February, when it will be shown at a dinner dance. For a scene supposed to be laid on the Scottish moors, enveloped in fog, a special fog filter was made for the society by an expert.

At the successful annual Christmas supper dance in the studio, members drew lots as to who should make up the small party invited to see over London Film Productions studios at Denham next month.

Catholic Film Society

(Assist. Sec.: 36, Gt. Smith Street, Westminster, London, S.W.1.).

In Production: No details given, except that the production group is now divided into two sections to give more facilities in practical work for individual members. The drama group commenced classes at the Interval Club in January. Teachers' film classes have been recommenced and will be held on Saturday mornings and afternoons.

The society has released two new films, *The Bread of Life* (16mm. sound) and *The Sign of the Cross* (16mm. silent).

Reports and stills for the March issue of "Amateur Cine World" should reach us not later than January 27th.

A handsome plaque will be awarded for the best Society film made this year and submitted to us for review. The names of all those engaged on the production will be engraved on it, so that it will be a permanent reminder of a successful team effort. The plaque is so designed that it can be hung in the studio or theatre if desired.

Diamond Film Productions

(Hon. Sec.: 11, Osborne Grove, Finsbury Park, N.4.).

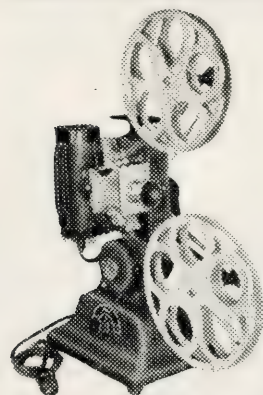
In Production: *Murder in the Museum*. Larger lighting units are being constructed for the "mummy room" sequence since tests revealed faults in the original outfit. The wattage is being doubled.

The club's new theatre was opened on Jan. 8th; programme included *Riding Around*, a pot-pourri linked by titles (H. Chalkley), and the 9.5mm. library films, *Lorna Doone* and *The Blue Light*.

Edinburgh C.S.

(Theatre and studios: 23, Fettes Row. Hon. Sec.: Miss E. H. Kemp).

In Production: *Waverley News-Reel*, 9.5mm. *The Munro Family*. Concluding sequences were shot in restaurant set erected in the studio. It was a test of the facilities offered by the new premises and results (Continued on next page)



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were sufficiently gratifying to warrant a greatly increased use of indoor production.

The Lizars trophy for the best film and the Oswald Barclay cup for the best scenario were presented on Dec. 9th. "For the Lizars trophy only three entries were received and these were adjudged by *Amateur Cine World*, who returned their decisions complete with a most comprehensive criticism of each film entered." Winning film was *County of Contrasts* (9.5mm.), by James Douglas. It also had the distinction of winning in the 9.5mm. section in the Edinburgh Film Festival the previous week.

Entries in the scenario competition were judged by Forsyth Hardy, film critic of *The Scotsman*, who made many helpful suggestions for the future work of the production unit. The silver cup was won outright by A. L. Cunningham with "While the City sleeps," a documentary of Edinburgh night life.

Films from the Parkhead C.C. and colour horticultural film by a member, Mr. Harley, were shown on Dec. 16th. "The programme was one of the best yet seen and it was generally agreed that the Parkhead C.C. are well advanced in their production methods."

Hyde C.S.

(Hon. Sec. : G. Wain, 170, Dowson Road, Hyde, Cheshire).

A very full autumn programme terminated with a lecture on the commercial cinema by member C. D. Bingham. Some attractive meetings have been arranged for the New Year. "Several members have recently been awarded *Amateur Cine World* leaders and are much impressed with the comments

CLUB NOTES

(Continued from previous page)

they received on their films. These criticisms are definitely very helpful, as they are, first and foremost, constructive."

Kingston C.C.

(Hon. Sec. : W. J. Kelsey, 24, Sandhurst Avenue, Surbiton, Surrey).

A preview of the competition films was held at the studio on Dec. 6th and the judging took place on the 8th. The Dixon cup for the best story was won by R. Harrington-Moore with "The Passing of Noah" and Mr. Mitchell with "Scenario," each obtaining an equal number of votes. The Robinson cup for the best film, photographically, went to K. Law for his *Between the Bracken and the Northern Sea*. The Harrington-Moore cup for the best film of any description was won by L. T. Dixon for the Kodachrome film, *Ripples*, and the Durbin plaque for the best child film by W. J. Kelsey. Eight entries were received. The standard is described as very high. Arrangements are now in hand for the next club production.

Mid-Cheshire A.C.S

(Hon. Sec. : C. Ridgway, Weston Rhyn, Nantwich Road, Middlewich, Cheshire).

A meeting under the I.A.C. area scheme was held on Dec. 5th when films loaned by the Institute were screened. Several I.A.C. members were present. P. C. Smethurst gave a talk, illustrated with films, on the High-Light System on Dec. 12th.

Parkhead C.S.

(Hon. Sec. : G. W. Bell, 41, Gisborne Road, Sheffield, 11).

In Production: *Thomas the Toucan*. Colour cartoon. The first shots, taken in monochrome in order that experience might be gained, have now been processed and results exceeded expectations. The real shooting has now begun. A large number of sketches have been prepared. *Sheffield News-Reel*. One complete reel was issued on Jan. 1st. The new reel, which has been started, contains shots taken at the last dinner dance and shots of Jessie Matthews secured when she was on a visit to Sheffield. She autographed the camera which took the pictures of her.

A competition has been arranged for the annual "proverbs cup." A film has to be made to illustrate the proverb: A rolling stone gathers no moss; it must not exceed 150 ft. of 16mm. or the equivalent. The Barnsley C.S., great friends of the club, have been invited to join this competition. Incidentally, the Parkhead C.S. chairman and secretary were judges at the last annual competition for the best member's film held by the Barnsley C.S. At the Xmas party, films from the previous year's proverbs competition were screened so that everybody—particularly new members—might see again the kind of thing required.

Planet A.C.S.

(Hon. Sec. : H. R. Dale, 72, Wellington Road, Bush Hill Park, Enfield, Middlesex).

Two stories from a dozen submitted were selected at recent A.G.M. for preparation of scenarios. The two films will be the 1939 feature productions. One, by

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T. H. Wright, is a satire on modern European politics. The society specialises in photoplays but does not neglect documentaries.

Plymouth Institution— Cine Group

(Hon. Sec. : C. J. Miller, 4, Napier Terrace, Mutley, Plymouth).

The following films were shown at the Athenium on Dec. 6th : *Newport News-Reel*, *Inspector Hornleigh Gets His Man* and *Cwm Valley Cameos* (all Newport C.S. films), Kodachrome films by Dr. A. Craig Mooney and D. P. Wilson, M.Sc., F.R.P.S., *Sports Day* and *Parents' Day* (Devonport High School F.S.), *Fishquay* (T. J. Webber) and *Three Months* (A. J. Dawson). A practical demonstration of editing was given by C. J. Miller and T. J. Webber on Jan. 10th.

Portsmouth F.S.

(Hon. Sec. : B. Bulpitt, "Oatlands," Bedhampton Hill, Havant, Hants.).

In Production: *What's In a Name?* Comedy, 1,200 ft., 16mm. *Murder in a Flat*. Thriller, 9.5mm. S.O.D. The first is now being edited and will be ready for projection shortly. Production of *Murder in a Flat* is held up temporarily to allow a documentary to be made in connection with the centenary of John Pounds, the founder of Ragged Schools.

The annual public show will be held at the South Parade Pier on March 8th, 9th and 10th, when a longer and more ambitious programme than hitherto attempted will be presented. Finchley A.C.S. films, *My Face is My Fortune* and *Monty's Misfortune* aroused interest when screened on Dec. 15th.

The society has available for hire or exchange : *She Who Laughs Last* (300 ft., 16mm.) and *Recorded Evidence* (800 ft., 16mm.).

Rayners Lane Camera Club

(Hon. Sec. : G. A. Gilbert, 5, Central Avenue, Pinner).



The local Council Offices were used as a court-room for the scene in the Catford Film Players' current production, "The Three Infernal Jokes."

A programme of sound films was recently presented. Members have already seen *Night Mail*, *Weather Forecast* and *Job in a Million*. 5/- a year gives admission to every show.

Southend-on-Sea 9.5mm. C.C.

(Hon. Sec. : G. A. P. Tuey, B.Sc., A.R.C.S., 106 Southchurch Road, Southend).

A Night at the Cedars, comedy, has been completed, but it has been decided to take one or two extra shots to improve continuity. These will be inserted in time for the next public show at the Talza Hall on Jan. 25th. Tickets may be obtained from the hon. sec. Projection nights are held every month at which library films are shown and discussed.

The Spy was a popular choice at the last meeting.

Rochdale C.S.

(Hon. Sec. : Miss M. E. Cronshaw, Deepdish Dene, Rochdale).

In Production: *Rochdale News-Reel*. 16mm. It includes: the royal visit to Rochdale, trades processions, infirmaries carnivals, Armistice service, Gracie Fields' visit and A.R.P. activities. The first annual film exhibition was given on Jan. 10th.

Sudbury F.S.

(Hon. Sec. : B. P. Tyrer, 8, Kenton Park Close, Kenton, Middlesex).

Amateur and professional sound and silent films were shown on Dec. 8th. High spot of the evening was *Astwich*, by the hon. sec., dealing with the adventures of a party of artists on a camping holiday and ending with an impromptu comedy sketch. About 70 people attended the annual Xmas dance.

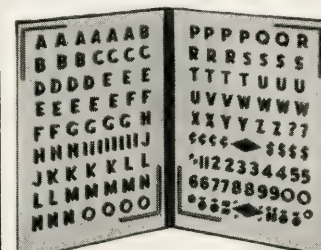
(Continued on next page)

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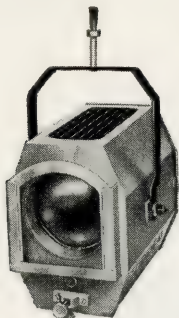
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News from the Societies

(Continued from previous page)

B. P. Tyrer designed an Italian setting for the orchestra stage. The winner of a talent contest at a local cinema appeared in the cabaret.

Sutton & District Movie Makers

(Hon. Sec.: Miss J. McIntyre, 73, Langley Park Road, Sutton).

Stories for the club's next production are now being submitted and it is hoped to start production at the end of January. Films from the Catford Film Players were screened on Dec. 9th; "members were very impressed with the excellent quality and the attention paid to detail." A whist drive was held on Dec. 6th.

Wallasey A.C.S.

(Hon. Sec.: Miss F. Morrison, 19, Kent Road, Wallasey).

During Xmas week a party, which seems to be becoming an annual event, was given to some 25 children from a local orphanage. Another party for the benefit and amusement of club members and their friends was held on Jan. 10th. Later in the month it is hoped to make a start of a further club photoplay.

Amateur film makers in the district are reminded of the competition the club is organising, as announced last month. Films should be sent not later than January 31st to H. C. Tristram, 2, Dinmore Road, Wallasey.

West Essex F.S.

(Hon. Sec.: F. J. Philpott, 7, Wellington Road, East Ham, E.6.).

In Production: *Pot of Basil* (S. Reed), *Sunday Morning* (W. Fein). Scenarios are in course of preparation for the films to be made under the society's group system during the coming year.

The fifth Annual Show of films made by the society, which was held at the studio from Nov. 23rd-27th, proved very successful the studio was filled to capacity each evening. The programme consisted of *Godwin Road School Sports* (S. Reed and L. G. Watson), *The Wax Image*, *Knave of Hearts*, *Foolish Virgins* (films made by the groups), *Dorset Stronghold* (D. Gladwell), *Hiking* (a comedy, including all members of the society), *Cornwall Now* and *Southern Ireland* (both by S. Martin) and *Snipping*—a record of the society's activities during the year. In addition, Dufaycolor photographs taken by the groups in the course of making their films, and Dufaycolor and Agfacolor photographs taken by individual members, were shown.

The above programme was repeated on Dec. 3rd when speakers who had visited the society during the past year and members of the Eltham C.S. were present. In response to a number of requests, a further performance was given at the studio on Dec. 15th.

At the December monthly meeting the four new groups arranged for production activities during 1939. The news of the month was presented by F. J. Philpott and discussions on matters relating to films in general were held under the title "It Occurs to Me." Reminiscences of making the group films were related, after which

criticisms of productions completed during the year were given. The meeting concluded with the projection of *Convention Currents* made by P. C. Smethurst. Scenarios were discussed by the new groups on Dec. 14th.

Whitehall C.S.

(Hon. Sec.: L. J. H. Sargeant, 32, Twyford Avenue, East Finchley, N.2.).

In Production: The News-reel (8mm.) is progressing well. Several recently-taken shots were projected on Dec. 20th when Kodak Ltd., gave a thorough demonstration of their 8mm. apparatus. Members were impressed by the clearness and steadiness of the picture.

A film of the last Olympic Games was screened on Jan. 10th. All the shots in this film were taken by members of the staff of Agfa Ltd., and the editing was undertaken by Ufa. Thus the film was shot by amateurs and edited by professionals. There is a commentary in English.

The judging of the members' films for the Annual Exhibition will take place on March 7th. The Exhibition itself will be held on March 17th at the King George V Hall, Central Telegraph Building, G.P.O.. E.C.1. Two shows are to be given, one at 5.30 p.m., the other at 8 p.m. Seats may be reserved free of charge upon application to W. G. Dear, 30, Canvey Road, Leigh-on-Sea, Essex. Please state for which show tickets are required and enclose a stamped addressed envelope.

Membership of the society is open to Civil Servants only.

Examinations for Assistants

Every reader will welcome the interesting scheme just announced by the Photographic Dealers' Association: Examinations for assistants. The first examinations will take place in March in London, Manchester, Glasgow and Dublin. The trade has changed considerably during the past five years; all the apparatus, accessories and films continually making their appearance on the market necessitate dealers and their assistants knowing a very great deal about movie-making in order that they may properly demonstrate the goods they sell and answer customers' questions.

The manufacturers all favour this educational scheme and have gone to some trouble to give assistance and advice. As one manufacturer put it: "I myself find it difficult to understand thoroughly all the goods my own firm sells, so that it must be more than ever difficult for dealers who carry a representative stock to keep up-to-date with all the new apparatus being constantly turned out by all the manufacturers."

The examinations are open to all assistants (they are not confined to those of members of the P.D.A.). Over 400 have asked for their names to be registered and additional names are being received daily. A full syllabus and details will be forwarded to any reader who writes to Mr. E. J. Andrews, General Secretary, P.D.A., 4, Bedford Way, Russell Square, London, W.C.1.

Sir,—A recent interesting article in *Amateur Cine World* on colour photography (I have not got it before me and so cannot quote accurately) suggested that attempts at colour pictures with lenses of over 2" focus were not likely to be successful. This is not my experience. With a 12" Dallmeyer lens on a Cine-Kodak Special I have obtained really lovely pictures of birds at a distance of about 30 feet on Kodachrome, and with an Astro 16" lens on a Leica of the same subject, and also of distant views.

It seems to me that so long as the object is in sharp focus results are as good through long-focus as through short-focus lenses. If any part of the picture is out of focus it is, of course, far less recognisable in colour than in monochrome and long-focus lenses with their short range of clear definition are, therefore, not suitable for close-up colour pictures where the background needs to be recognisable.

Lagos, Nigeria.

B.H.B.

Mr. S. S. Francis writes:

My remarks concerning telephoto shots in colour have apparently been interpreted by your correspondent as being dogmatic, whereas I intended them to be precautionary: hence my use of the words "seldom satisfactory." The interpretation of the latter word in a matter of this nature is extremely individual.

Theoretically, the contrast of a telephoto image should be identical with that produced by a short-focus lens, but practical difficulties

appear to preclude this desirable attainment to a greater or lesser degree according to the make of the lens. Hence we have come to accept the flatness of the long-range telephoto shots particularly apparent in news reels.

Considerable Differences

It is well known that individual makes of telephoto lenses differ widely in the contrast of the image produced. Internal construction influencing scatter, producing reflections; the diameter, disposition and number of air-touched surfaces of the various objectives; the ultra-violet, and sometimes partial blue absorption properties of the optical glass used and the degree of efficiency of hooding, all play a decisive part in contributing to the total scatter in the resultant image. Climatic conditions also influence results and, while being without personal experience, I can conceive the atmosphere in Nigeria might be generally crisper than in England. It is not stated if a haze filter was used for the shots mentioned but such would assist to some extent to reduce the scattered blues.

Again, the personal element in judging results enters the field and, while not desiring to impugn your correspondent's statements, it is possible he is not quite so critical as a disinterested party.

I also have made and seen many very excellent telephoto shots in colour but certainty of results under varied conditions

Telephoto Colour Shots

is by no means always assured to all. In addition to the variables already specifically mentioned, the processing of Kodachrome is no negligible factor and if the shots mentioned were in a film where processing tended to yellow, it is possible that the blue scatter effect has thus been largely swamped.

Finally, distance has a bearing on the matter. My own test piece is the painted weathercock on a church steeple some 250 yards distant. A 6" telephoto C.U. of a garden flower followed immediately by a shot of the weathercock often shows surprising variations in different weather conditions.

GETTING YOURSELF INTO THE PICTURE

Sir,—I was particularly interested in the remarks on "Getting Yourself into the Picture" in the review of Mr. R. L. Marshall's film "Sixes and Sevens" in the December issue. I have myself encountered difficulties of the kind when rambling in the country with only one companion. Your remarks on the subject should prove helpful, but I cannot help feeling that if such a system were used for any considerable time the audience

(Continued on next page)

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are supplementary lenses designed for use with that camera. If you have a camera on which the lens is interchangeable and can be screwed out of its mount you are in a much more favourable position and can overcome the difficulty very easily and cheaply.

I have just produced a film of 250 feet in which the longest camera distance was 3 feet; it was made with a Dekko camera with a Taylor Taylor Hobson fixed focus lens. The front glass on this lens is nearly half an inch behind.

Reproduction from Article by Mr. George A. Ross in *Amateur Cine World*.

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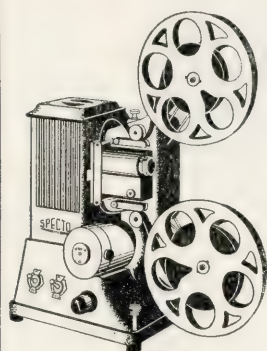
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Letters to the Editor

(Continued from previous page)

would soon become conscious of the deception used and the difficulties under which the film was made. A single shot showing the two characters at once would avoid this and can readily be obtained by the following method which I have not hitherto seen described.

The camera is mounted on a tripod with a pan head. "A" then starts the camera on "B", who is unpacking lunch, and panorams to the right. As soon as "B" is outside the film of view, "A" stops the camera and stops panoraming simultaneously. "A" now stands just outside the field of view, to the right and, say, pretends to photograph a stream or pond. "B" then starts the camera and continues the panoram to include "A". The resultant effect is a panoram from B to A. Any slight jerk at the change-over is far less noticeable if a dark background, e.g., a hedge, not showing a skyline, is used. Ealing, W.13.

D. M. NEALE.
(An ingenious idea. The suggestions in the review were offered only for occasional use. We quite agree that they would become wearisome and obvious if used to excess.—EDITOR.)

THE SCHUFFTAN PROCESS

Sir,—There appears a serious fault in Mr. C. B. Herbert's article on the Schufftan process recently published. Is it not essential to use a surface silvered mirror, for no matter how good a back surfaced glass, it will cause refraction when at an angle, and in the Schufftan process this is usually at 45°? Further, an extra large lens is required to create the correct focus of the varying two elements. A lens focussed at, say, 25 ft. will not be correct for the mirror image *plus* the distance to the model focussed, unless both are equi-distant. Bournemouth.

J.P.J.C.

Mr. Herbert writes:

The article was not, of course, intended to be a description of the process as carried out in the professional studios but was rather a suggestion to amateurs for making use of its general principles. However, to answer the points raised:

Front-surface-silvered mirrors are certainly essential when the process is being

carried out by its specialists, but it seemed to me (in addition to the fact that I believe the Schufftan people hold several patents in connection with the use of such mirrors for this purpose) that for a shot lasting but a few seconds on the screen the expense necessary to procure such a mirror—and they are not cheap—was out of all proportion for amateurs, particularly as the process necessarily involves the destruction of the mirror *qua* mirror; and it does not even follow that the same mirror can be used again when shooting another scene by this means. The construction of the set itself certainly costs a little money, but the only amateurs likely to be interested are clubs who already do build sets, and, in addition, the set as erected also provides the background for the close shots.

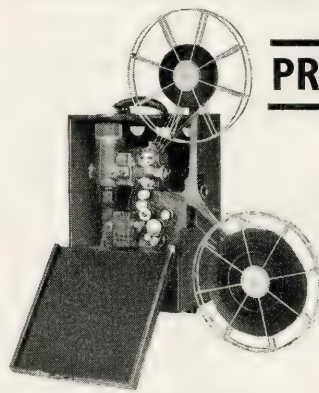
Double Image

It is not wholly possible to avoid a double image when using a back-surface-silvered mirror, but the defect can be rendered practically negligible by having the mirror as nearly at right angles to the direction of the shot as is possible without actually reflecting the camera itself. This I suggested in the article. It can be seen in simple experiment by looking at the reflection of a photograph in a mirror, noting the slight second image when the mirror is at 45°, and observing how this almost disappears as you bring the photograph round to the side of your head, watching its reflection all the while in the turning mirror. The thinner the glass of the mirror the less the defect will be to start with.

"An Extra Large Lens"

With regard to Mr. Chapman's second point, I am not quite sure whether by "an extra large lens" he is referring to the use of an additional independent lens for correction, or the employment of a wide-angle lens on the camera for greater depth of focus. I purposely forbore dwelling too much on the camera side of the question as my articles are really supposed to be dealing with the use of sets and models, and the use of additional corrective lenses is outside their scope, though not necessarily outside the scope of amateurs.

I had presupposed in the camera I sketched a lens with sufficient depth of focus to cover



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both the figures on the set and the reflection of the photograph in the mirror at the same time, and I did advocate as large a photograph as possible, implying that the larger the photograph the further it could be placed from the camera. Both actors and photograph would be dead sharp if the distance of the actors from the camera and the distance of the photograph from the mirror, plus the distance of the mirror from the camera, were the same, but with a lens of considerable depth of focus the greater latitude would allow the photograph to be brought closer to the camera (via the mirror).

In fairness to Mr. Chapman, however, I must admit that the depth of focus implied by my sketches is perhaps a little optimistic. I must have been intent on keeping the photograph fairly small when I did them, but I purposely avoided giving any measurements as I assumed that amateurs who tried such a set-up would certainly adapt arrangements to suit their own particular working conditions.

"PIFFLE! RIDICULOUS!"

Sir,—I have read Mr. Neverplan's letter in the January issue with great pleasure because I believe he is stating the case of the majority of amateurs. Also, will you please permit me to say, with all due courtesy, that your remarks—well—shall I say are not quite up to the high standard that I have come to associate with your excellent journal?

There are always at least two sides to every question and because one happens to be different from the other I cannot see that it means one is "piffle" or "ridiculous." Quite candidly I think you overdo this scenario stunt. As a matter of fact are you not confusing two subjects? One is the film

described by Mr. Neverplan; the other is a documentary film. Both can be excellent, but quite different. However, there is nothing like experience and mine is that my family and friends just would not stand for the scenario stunt.

Early this year I happened to be in the South of France and heard there was to be a battle of flowers. Now how could I write a "plan"? I had never seen such a thing before. Also, if I had, it would have been useless because when I got there I found I had to do what the police and the crowd wished me to do. So it has been with all my holiday films; just natural things that I saw and liked and recorded. I find the same as Mr. Neverplan does, that my friends like to see these films. I hope that we "No-planners" may even yet show you something worth seeing.

Durdham Park, Bristol.

E.H.B.

Our use of the words "piffle" and "ridiculous" was intended as ironic, for Mr. Neverplan himself used precisely these words in describing the type of film he did not like.

We entirely agree that there are at least two sides to every question and "because one happens to be different from the other I cannot see that one is 'piffle' or 'ridiculous.'" But then surely Mr. Neverplan deserves our correspondent's censure as well since he dismisses the other side as piffle and ridiculous? Our criticism of him was directed not so much against his reference for unplanned films, for everyone is entitled to please himself, but against his intolerance towards the people who do plan films.

We do not think we were confusing the two subjects. The film described by Mr. Neverplan is basically a documentary film,

for it documents something. If he does not care for film plays we should be the last to persuade him to attempt them, but we do suggest that if he would work to some system, however rudimentary, in the taking of his personal pictures, he would get much more satisfaction out of his hobby and produce better films. Working to a system does not necessarily mean preparing a script, for, as our correspondent mentions, there are occasions when it is quite impossible to do so. Pressure of space prevents our going into this subject more deeply at present, but we shall return to it later and meanwhile welcome readers' opinions.—EDITOR.

New Apparatus(Contd. from page 584)

when not in normal use. An improvement in design is the new type of locking strap which controls the tilt. When the tilt handle is screwed home it does not merely bear on the spindle. Instead of this it closes together a metal strap which is wrapped round the whole spindle and thus obtains the maximum of result with the minimum of wear and backlash.

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DISSOLVES ON 9.5 mm.

I wish to make a dissolve from a long shot showing roof tops of a small town, to a nearer shot from about the same angle of a completely different village, the two being intended to portray the same town. Could you please tell me the complete process of how I can do this? The two shots need not necessarily be shot on the same day, and time is not important.—E. de G., *Waltershausen (Thur)*.

A dissolve shot is generally made by overlapping a fade-out and a fade-in, so that the two "tapering" densities give an equal density throughout, with one picture mixing through to the next. Hence the term "mix" or "lap-dissolve." When making a dissolve shot in the camera, it is therefore necessary to wind back the film to the extent of the length of the fade-out, and then, when the camera is started up again, to fade-in the new scene on top of the last scene which has just been faded-out. With a charger camera this is possible since the charger can be taken out of the camera in the darkroom (or what is generally simpler, in an old-fashioned and usually much despised changing-bag in daylight) and the film rewound. A five-second fade-out lasts for two feet which is a fairly easy amount to measure.

The method of removing the charger enables another charger of film to be inserted in the camera and that day's shooting to be finished. The partly used charger is put back when the next day's work is to be done, and the second scene for the dissolve to be shot. The new Gevaert link-charger can be run backwards or forwards since there is a core in each half of it (the two halves of this charger are identical) and all that is necessary to rewind the film is to turn the charger over. During rewinding the lens is covered to prevent exposure.

Is it quite in order to connect photofloods to one point by using a three-way adaptor, or should each lamp be connected to a different point? An electrician has informed me that only 1,000 watts are allowed to each fuseway, and that if I used 6 photofloods connected to 2 separate points, the wattage would be well over 1,000.—*H.H., Clapham, S.W.11.*

Much useful information on using photofloods, etc., will be found in the electrical section of the Amateur Cinematographers' Diary. A normal size photoflood lamp consumes 275 watts of current, and it is generally not safe to connect more than two or three to an ordinary lighting point although a "power" point may be used when more than this amount of light is required. The limiting factor in consumption of electricity is the "load" which the meter is rated to carry. If you only have a small house installation you will probably find that the plate on the meter gives the voltage and current as, say, 230 volts, 5 amperes.

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total load of the house. So that you will see that if you are proposing to use four photofloods at 275 watts each, you would need to see that all the other lights, etc., in the house were turned off if you were not to over-load the meter. A power meter, on the other hand, will probably be rated to carry anything up to, say, 50 amperes, and on this you would be quite safe.

FILM SCRATCHING (16 mm.)

I enclose specimen of film with vertical scratches (due I think to winding on an "editor" too tightly). I do not think it is the projector or camera. Is there any way of eliminating these to any extent by sending them to any processing firm?—*Dr. G.M.L., Edinburgh, 4.*

The specimen you send is exceedingly short and it is therefore difficult to form an accurate opinion as to the probable cause of the fault. But we should scarcely expect this form of vertical scratch to be caused by cinching during rewinding. The form of the scratches are more like those which occur during photographing or projection. The gates of both camera and projector may be clean, but the scratches may come from a dirty or sticky non-rotating roller or guide shoe in either. We suggest that you examine the rest of the points in the apparatus over which or around which the film must pass. Film may be rendered practically scratch-proof by after-treatment by some such method as the "Peerless" process which is carried out by the Westminster Photographic Exchange, Ltd.

If I take a shot with a telephoto lens with the subject 9 feet from the camera, it will, of course, give the same result as the normal 1" lens at 3 feet from the camera, at 12 feet it would give the same result as the 1" lens at 4 feet. Will I be correct if I set the parallax adjuster for 9 ft. and 12 ft. when using the telephoto lens at the above mentioned distances?—L.S., *Chester.*

We would not advise you to rely entirely on a viewfinder parallax correction which is not designed for the lens in use, although it may possibly be near enough for an approximation. We suggest that for close work you make up a simple focussing device to slip in the gate of your camera, when you wish to use the telephoto lens for close-up work of an accurate nature. With a charger-loading camera, it is always possible with very little waste of film, to open the camera, and line up the subject very accurately by examining the image in the gate.

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magnifiers can also be obtained commercially, an excellent one being that supplied by A. O. Roth, of 85, Ringstead Road, Catford, London, S.E.6.

INCREASING PROJECTION LIGHT

H.R.H., London, S.W.1.—The increasing of the light output in a projector is generally not a simple proposition, since the various components in the optical system—mirror, lamp condenser and projection lens—are all carefully calculated and aligned to work together to the best efficiency. If any one of the units in this arrangement are changed then the overall efficiency is usually upset. Although the light-output, for instance, may be slightly increased by increasing the size of the lamp, the efficiency may be so low as to offset entirely the increase in lamp size and current consumption, while in addition the extra heat generated will shorten the life of the new lamp to such an extent as to make the idea impracticable.

In your own case, using a transformer, you may also find that the transformer is already completely loaded, and that any increase in current consumption with a larger lamp would cause the transformer to over-heat as well. We strongly suggest that you get in touch with the makers and obtain their opinion on the matter before proceeding further with your idea.

EXPOSURE CALCULATIONS

1. If a shot is required double-exposed, e.g., a title superimposed upon a scene, and the title and scene give readings of $f/2.8$ and $f/5.6$ respectively on an exposure meter, have these stops to be adhered to? If so, won't the finished shot be over-exposed? Similarly with multiple exposures, are the stops used which are given on the meter, or when the film has been completely exposed, should the total (in stops) of exposures given all add up to an average of the exposures' total of each constituent scene or title superimposed?

Your assumption that the total exposure on the film should be equal to the average of the different exposures is correct, otherwise over-exposure would be the result. If a piece of film is run through the camera several times and is given several exposures then the film will obviously be over-exposed if the total exposure is greater than the highest. The exposure should be balanced so that the title is fully exposed while the background is subdued—otherwise both will be of equal importance on the screen, which we assume, is not what you require. Your white lettering in such a case might receive the full exposure, while the scenic background only has half-exposure.

2. Suppose a reading taken on an exposure meter was $f/5.6$ for a long shot, and a telephoto lens was to be used, say a 4", would this exposure ($f/5.6$) be used or should one go one stop up or down with relation to the focal length of the telephoto lens?

Your exposure calculated with a meter should hold good for any lens, whether short

focus or telephoto, since the aperture scalings are relative on all lenses. In the case of distant views, however, with a telephoto lens, it is occasionally a good plan to stop down by, say, half-a-stop to increase contrast, or alternatively to employ a very light filter (pale yellow or green) without increasing the stop.

3. Is it correct to presume that an exposure for a 1" lens would suit for a 15 mm. lens?—S.C., Hyde.

It is usually correct to assume that the exposure for a 1" lens will be the same as for a 15 mm. wide-angle lens; in some cases it may be found that a wide-angle lens passes more light relative to any given aperture than



A scene in the making from the Stoke-on-Trent C.S. colour film play, "It Never Rains."

it might be assumed to do. Generally speaking, however, no adjustment is necessary.

EXTRA RESISTANCE FOR MOTOR FEED

I have a Pathe Imp projector with super-attachment. The motor runs from 110 volts A.C., the 250 v. being cut down with the resistance. Instead of using the variable motor resistance enclosed in the mains one, I wish to use a wireless resistance to vary the current and thus the speed. Can you please inform me how to do this?

Can you give me the addresses of firms who will loan (free of charge) 9.5 educational films?—B.A.S., Matlock.

The best method of dealing with this problem is to bring out the motor leads separately, and to insert the new resistance in one of the lines from the motor feed to the mains supply. The wireless resistance which you suggest using may not be suitable for the job owing to the fact that it may not carry the current taken by the motor. In order to determine this it will be necessary to connect the motor to the mains with, say, a 15 watt lamp (100 volts) as a trial, and to measure the current taken by the motor. From this data, and the known amount by which the mains voltage has to be "dropped," you will be able to calculate the required resistance in ohms. A resistance of this value (variable) must then be obtained which will safely carry the current taken by the motor without over-heating. If you cannot make these measurements yourself, or have

(Continued on next page)

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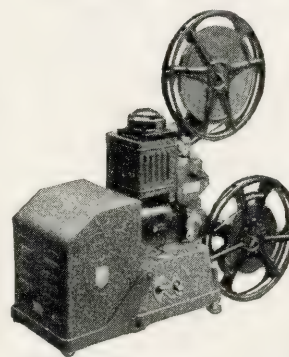
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Eumig Projectors, 8 mm., 9.5 mm. or 16 mm.	£15	15	0
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Replies to Readers

(Continued from previous page)

not access to the necessary measuring instruments, then we suggest that you approach your local electrician.

Sources of supply of films will be found in the 1939 Amateur Cinematographer's Diary.

TRANSFORMER FOR PROJECTOR

I have one of the earlier models of Home Movie, and used a resistance, but have now changed to a transformer. Besides the resistance with the projector there was also a resistance in the base, but I have taken it off and coupled the transformer direct to lamp. I thought there would be an increase in light, but there is a 40%-50% decrease. The lamp is Type C 12 v. .5 amp. and the transformer output is 12 v. .5 a. Should the transformer be above 12 v.?—J.F., Blackburn.

From the description of your trouble it would appear that your lamp is not getting the full amount of current which it requires. It is difficult to ascribe a reason for this, since the transformer may be perfect, but the voltage on the primary winding may be just low enough to affect the output of the secondary winding.

Checking up Inaccuracies

In order to be able to check up the probable sources of inaccuracy, you will need to borrow a good voltmeter and possibly an ammeter as well, to make quite sure. If the transformer has only one tapping on the primary side, you should ascertain what the correct input voltage for it is. You may find that it is different from your rated supply voltage. Check the voltage of your mains supply and see that it agrees with the proper rating of the input side of the transformer.

The output voltage of the transformer should obviously be 12 volts. Check this without the lamp in circuit, i.e., without any load on the transformer. If it is only just 12 volts on "open circuit" you will probably find that, when you connect the lamp in circuit, and take the voltage reading across the lamp terminals, the voltage has dropped. In which case you should notify the makers of the transformer since this drop in voltage will account for the lamp being low in light output. After having checked the voltage across the lamp terminals, put an ammeter in series with the lamp and transformer and check the current. You may find that the lamp is taking more than .5 of an ampere, which would account for the drop in voltage.

PROCESSING

I do my own processing of 9.5 mm. cine film, using Gevaert stock and Gevaert formulæ. I have one piece of film which is of an interesting subject but through under-exposure it is very "burnt out" in appearance. I am sure it is not bad processing as other shots on the same spool are perfect. I would be glad to know if it is possible to intensify this length, or apply any other means to produce a more presentable screen quality.—L.C.P., Cardiff.

As you are most probably using reversal material and not negative-positive, we suggest that the shot which is "burnt-out" is not under-exposed but very badly over-exposed.

In any case, there will be very little silver image left in the film, and intensification, although possible, is generally not very satisfactory, since it merely increases the grain size of what little image there is, and at the same time, increases the contrast. There are a number of proprietary brands of intensifier obtainable on the market, but if you wish to make up your own solutions, then the following formulæ, advocated by Messrs. Gevaert in their book on home processing (obtainable from them gratis) may be of interest.

After a preliminary soaking in water, the film is immersed in a mixture of the following solutions; the progress of the intensification can then be watched, and is stopped when it is considered sufficient. After this the film is fixed in an ordinary acid-fixing bath and re-dried.

SOLUTION "A"

Hydroquinone	44 grains.	10 grammes
Citric Acid	26 grains	6 grammes
Water	20 ounces	1,000 ccs.

SOLUTION "B"

Silver Nitrate	131 grains	15 grammes
Water	20 ounces	1,000 ccs.

For use... Add "B" to "A" in the proportion of 3 to 10. Does not keep and must therefore be made up immediately before use.

PROJECTOR LAMPS & RESISTANCES

I have a Eumig Senior 16 mm. projector. A little time ago the lamp working on 220 volts burst. I have not been able so far to replace it. This projector uses different lamps for different voltages, but uses a sort of shunt for the motor. Now I have a 110 volt lamp 250 watts. I thought of using a resistance and making use of this lamp. I have therefore procured a Kodak resistance. Could you advise me what tapping I can fix the resistance at, if you consider this a useful arrangement. What puzzles me is that on trial by a voltmeter the output current, after putting all the resistance in the circuit, still registers at 220 volts, which is the original input voltage. The resistance is not faulty as I have tried it on a model EE Kodak with a lamp 110 v. 250 w., also 110 v. 400 w., and it works satisfactorily.—Capt. W.F.L.F., Lahore Cantt., N. India.

The voltage across a resistance depends upon the current flowing through it. With no current to speak of, i.e., with only a voltmeter in circuit, the voltage will be the same as that of the supply. We think that if you take the voltage when you are using your Kodak resistance (which you state works with another machine with a similar wattage lamp to your own, i.e., 250 watts) on the machine which you tested it on, you will find that the voltage across the lamp in that machine is 110 as required. If it appears to work satisfactorily on your test machine we do not see why it should not work in circuit with your own machine, *always provided* that the wattage of the lamp in your own machine is the same as that in the test-machine.

If the resistance is rated to carry the load

of a 250 watt lamp (by the way, using it for working with a 400 watt lamp may soon burn it out, as the wire will probably not carry the current required by the higher wattage lamp for very long) then set the tapping on the resistance to your mains supply voltage and put this resistance in series with your projector with the 110 volt 250 watt replacement lamp.

8 mm. CAMERA SHUTTER

1. I have an f/1.9 8 mm. camera in which the angle of the shutter opening is 114° , giving an exposure of approx. $1/50$ th sec. Is the effective speed of the f/1.9 lens only f/2.5 at full aperture, because of the shutter?

The proportionate effective reduction in lens aperture will be in the ratio of the exposure on the camera to the normal exposure: $1/50$ th to $1/32$ nd of a second. This will not be as much as you suggest, i.e., the difference between f/1.9 to f/2.5, which is the ratio of 3.61 to 6.25. The simplest method of comparing lens apertures is to take the square of the f/number.

2. What are the advantages and disadvantages of a 114° opening compared with the usual 180° opening? —J.C.M., Perth.

The advantage of a small angular opening on the shutter is that it does give a crisper image without much movement—the larger the opening, of course, the greater exposure at any given stop. Whether a sharp image is really necessary or not is probably a debatable point, since it is not usual to examine the separate frames in a film. We should assume that the angular opening of the shutter is necessary because of the design of the claw or pull-down mechanism, which may need the time to operate during the long closed portion of the shutter.

PROSCENIUM CURTAIN CONTROL

A.P.N., Paignton.—The simplest method of working a pair of curtains is by direct control. There are several standard types of curtain tracks (some of which can be purchased at chain stores very cheaply) which are worked with cords. The cords can be brought back to the operating position—near the projector box—by means of pulleys and guides (ordinary screw-in eyes) and the curtains opened and closed by hand. If the curtains are weighted at the bottom with sewn-on lead weights or sand-bags, and the tracks and rollers are carefully vaselined, the opening and closing will be practically silent.

Motor-controlled curtains, although excellent, are usually difficult to work out, since they demand gearing and a motor which can be reversed and also controlled as regards speed. This latter system is by no means outside the scope of an amateur, but the cost is generally too high in proportion to the effect gained. It is usually better to spend such money as is available on effect lighting for the proscenium arch.

16 mm. S.O.F. RECORDING

W.M., Middlesbrough.—There are so many different methods of arranging the modulating light beam in variable-area recording that it would not be possible in the space of an ordinary reply to detail them in *extenso*. From the details which you give in your enquiry it would appear that either you have some undue resonance in your recording unit, or that the matching between the output of the recording amplifier and the recording unit is not correct.

Again, the background hiss may be due to lack of matching between the amplifier and recording head, generally high "noise level" throughout the microphone amplifying and



One of the sets built for the Southend 9.5 mm. C.C.'s current production, "A Night at the Cedars."

recording system, or hiss from a dirty track through faulty processing. Probably the commonest form of variable-area recording unit is that of the mirror galvanometer type, with the vibrating reed carrying the mirror tuned to a very high frequency, above that normally capable of being recorded on the film—say, 10,000 cycles.

KEEPING QUALITIES OF DEVELOPERS

In a recent issue you announce a new formula for Gevaert films. Regarding the first developer, will you very kindly tell me (1) If it can be kept made up indefinitely? (2) How many 8 mm. double run films can be developed in 1,000 ccs.? (3) What addition to the development times should be made for each successive film? (4) Does the action of development reduce the time the developer may be kept? —B.K., Porto, Portugal.

Any developer with a relatively large proportion of alkali will not keep well. If it is absolutely necessary to keep developer for some time, we suggest that you make up the developer in two parts with the developing agents and the preservative (sodium sulphite) in one solution and the accelerator in another solution (carbonate). The 1,000 ccs. will probably develop four double-run 8 mm. films satisfactorily.

The development time should be increased by about 10 per cent. for each film developed at the correct time and temperature as advised (Continued on next page)

LIGHT

More light is needed for the perfect projection of most of our films, and our "Egofix" Superlight lenses will help to give you the high quality of the modern 35 mm. Super Cinema projection. 9.5mm. models, fit 200B, Lux Vox Talkie, Specto, H., etc., list £5 5 0, brand new... £3 5 0 16mm. models, fit all makes of projectors, 65/- and £5 5s. (Available sizes 1½in., 2in., 3in., 3½in. and 4in. foci). 7 days' approval against remittance.

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just a few available in both types with outer cases marked, locks tarnished, etc., at Sale two-thirds list price, whilst they last only.

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Well known as the firm with the greatest bargains 7 days' Approval, whilst they last. Tell your friends. 9.5mm. Pathe Ace and resistance ... £1 1 6 9.5mm./16mm. Bolex G916, resistance ... £29 10 0 16mm. S.P. Talkie, last one... £27 10 0 16mm. De Vry Bronze Projector, 750w., 1,600ft. type, demonstration only, £54 for ... £25 0 0 9.5mm. Pathe Lux Projector, £21 for ... £8 8 0 16mm. Gaumont-British Talkie, silent and sound, £95, like new for ... £35 0 0 16mm. B.I.F. Debrie Talkie, £135 for ... £55 0 0 16mm. Victor Projector, 500 watt, automatic film trips, dreadnought tilt head, £50 ... £19 19 0 3 only—Demonstration models—16mm. De Vry Talkie Projectors, 750w., sprocket film drive, new machines, guaranteed, £145 for each ... £95 0 0 9.5mm. Pathe Talkie, as new ... £45 0 0 3 only—Demonstration models—16mm. De Vry Silent Projectors, 750w., sprocket "no claw" film drive, new machines, guaranteed, £95 for each £45 0 0 16mm. Ampro M. Talkie. Snip. £118 for ... £55 0 0 16mm. De Vry Bronze Talkie, 750w., triple claw, 8w. theatre (18 watt peak), 1,600ft. £125 for £65 0 0 Talkie Camera—I only Demonstration RCA 16mm. Sound Camera, takes 16mm. talkie films as easy as silent, I only. £95. First ... £65 0 0 8mm. Keystone Bronze Projector, 200w., demonstration. £14 for ... £6 17 6 3 only—16mm. De Vry Cameras, News Reel models, £18 18 0, unused, first, each ... £9 9 0 Talkie Films. Special purchase. "On the River" (2 reels), "At the Zoo" (2 reels). Sale 45/- reel 16mm. Gaumont-British Talkie, C model, £175, demonstration used only. Snip ... £65 0 0 8mm. Bell Howell Super Projector, 400 watt, £41 for ... £29 10 0 16mm. Zeiss Movikon Coupled rangefinder Camera, f/1.4 Zeiss lens, rewind, multi speeds, etc., etc. £65 One of the finest 16mm. Super Cameras.

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WANTED Ross or Dallmeyer. Must be good condition. **1" f/1.9**

COMPARISON INVITED

Your Problems Solved

(Continued from previous page)

by the manufacturers. Each time a film is developed, the developer will tend to oxidise more easily and rapidly. For the best possible results you should make up fresh developer each time. It is much less expensive than spoilt films!

ALTERING FOCUS OF PROJECTION LENS

I have a 16mm. cine projector with 100 watt lamp and 2" lens. I find that this lens makes the "throw" a bit too long for some rooms and I would like to get a bigger picture at a shorter distance. Is it possible to fix a supplementary lens of the spectacle type to the front of the existing lens and so get the desired result? I tried with some spectacle lenses which I once used for close-ups, etc., in camera work, but found that the size of the picture was not altered, although some re-focussing of the projector lens was necessary. Perhaps you can suggest a remedy without my having to buy a 1" or 1½" lens.—J.T.H., W.2.

In order to obtain the best possible definition we suggest that you would probably be better off with a lens of the correct focal length, rather than try to modify the results with a supplementary lens. Have you approached your dealer in the matter of making an exchange of the lens you have for another of more suitable focal length?

You might try the effect of using a "negative" lens in front of your standard lens; a lens which gives a reduced image on visual examination is the type of thing which we have in mind. It can often be obtained quite cheaply from disposal stores and the like. If you have any difficulty in getting one then you might get in touch with Messrs. Broadhurst Clarkson & Son, of Farringdon Road, London, E.C.

ENLARGEMENTS FROM 8mm. FRAMES

J.L.G., Ilkeston.—We do not advise you to make bigger enlargements than, say, 3½"x2½", from your 8 mm. frames, if you wish to preserve both quality and definition. From your reversal original you will require an intermediate duplicate negative. This negative can be made by projection in a standard miniature enlarger such as is used for enlarging 35 mm. negatives of the usual size. The film should be carefully positioned in order to keep it quite flat during enlargement.

The material for the duplicate negative can be either plate or film, and should be of the slow non-colour sensitive type, unless colour film is being enlarged. A plate or flat film with a speed of about 100 H. & D. will probably serve best. This material can be developed in a standard fine-grain bath in order to keep the original scale of gradation as far as possible and also to keep down the grain size of the new duplicate negative.

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- **Bell & Howell Filmo 70 DA Camera.** 7 speeds, f3.5 Cooke lens in focussing mount. 1" f/1.8 Cooke special, 4" f4 Cooke Kinic lens. Bronze, with prismatic focussing. Complete with Mayfair case. List £98 6 0 £58 0 0
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Lenses" for the Bell & Howell Filmo. I am referring particularly to the table for hyperfocal distances and comparing the table in this pamphlet with your two tables in the "Amateur Cinematographer's Diary." In the Bell & Howell pamphlet the hyperfocal distance for the one-inch lens at f/8 is five feet. In your table for the one-inch lens, the hyperfocal distance at f/8 is ten feet five inches. On another page of the Diary the hyperfocal distance at f/8 with the one-inch lens is given at ten and one-half feet. Will you please explain this difference to me?—*H.W., University of California.*

The apparent differences which you quote are really confirmatory. In the table in the Bell & Howell leaflet, it is stated in the heading that "All objects at the distances shown and beyond will be in focus." From this one may assume that with a 25 mm. (a one-inch lens is really 25.4 mm., which will account for very slight discrepancies in figuring) the depth of focus extends from, as is stated at f/8, five feet to infinity, i.e., what we term the hyperfocal distance is ten feet. This agrees very nearly with the table which you quote from the Diary. This distance is given as 10 feet 5 inches. And again, on the other page the distance is given as 10½ feet, which is a convenient approximation with an error of 1 inch, i.e., an error of less than 1 per cent., which is closer than the lens scaling can be set to in focussing.

REDUCING UNDER-EXPOSED FILM

J.W.B., Kempsey, Worcs.—The simplest way of treating under-exposed film that is too dense for satisfactory projection is to 'reduce' it chemically, i.e., dissolve away some of the silver. The process—according to Gevaert Ltd.—is as follows, and is taken from their processing booklet. Immerse the film, first in water in order to soak it and make the subsequent chemical action even all over the film, and then in a 2 per cent. solution of Potassium Permanganate (18 grains to 20 ounces of water). The reduction process can be watched while in progress, and stopped when it is considered to have been taken far enough. The film after this bath will have a brownish stain, which is removed in the next solution.

Hypo—ordinary "fixing" hypo—88 grains or 10 grammes.

Sodium Bisulphite 131 grains—or 15 grammes. Water, to make up to 20 ounces—or 1,000 ccs.

Both the solutions keep well. Rinse between reducing and bleaching the stain, and finally wash thoroughly.

NEG.-POS. AND REVERSAL

W.F.T., Liverpool, 2.—The cheapness of subsequent copies after the first positive contact copy has been made is one of the most obvious advantages of the neg.-pos. system. On the other hand, unless a considerable number of copies is likely to be required, this advantage is more often than not an illusory one. At the present stage of the development of sub-standard cinematography, it is possible to obtain reversal duplicate copies which match the original very closely as regards grain, contrast and general quality.

Admittedly reversal duplicates are dearer than positive prints, but unless the technique in neg.-pos. working is of the highest standard (Continued on page 599)

JUST A MOMENT—

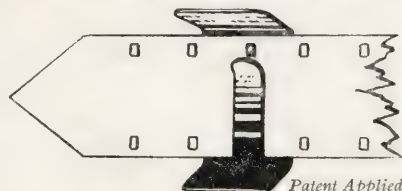
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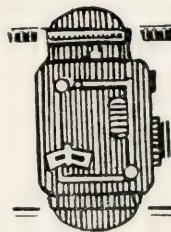
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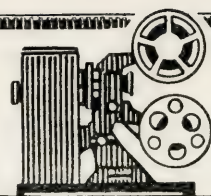
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throughout, reversal working often gives a much better result as far as quality is concerned. With the reversal process, the larger grains, preferentially exposed in the camera and developed in the first developer, are eaten away in the reversal bath, leaving the finer and finest grains in the emulsion to form the positive image on the film. This also occurs when the reversal duplicate is made. In the negative-positive system the larger grains form the image in the negative and correspondingly in the positive, with the possibility of greater graininess appearing in the use of this system.

ANTI-HALATION BACKING

E.G.T., Tyldesley.—As far as we know, there is no known method of removing the type of anti-halation backing used with reversal films, except in the reversal bath which forms one of the stages of the reversal process. It is not therefore possible to develop a stock specially designed for "reversal" working as a negative. We suggest that if you wish to make titles by the "direct-positive" method, you use positive stock and develop it in a negative bath. A better method, however, is to use a title card with white letters on a black background and to use reversal film and have it processed in the normal way. We think that your trouble in splicing is probably caused by the film having dried after processing without being allowed properly to contract back to its original length. Most film stocks in these days are very carefully manufactured to small limits of tolerance in slitting and perforation, and it is very unlikely that the film stock itself originally would be incorrectly perforated.

And then, of course—

there is the *Amateur Cinematographer's Diary* for 1939, which is a miniature enquiry bureau in itself. While we are always pleased to do our best to answer any questions, you will not infrequently find that you can save yourself the bother of writing by first consulting the *Diary*.

PHOTOGRAPHIC LAMPS

Name. Helios.

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We have had submitted to us a range of lamps for photographic purposes, manufactured by the above-mentioned company and supplied at prices which compare favourably with those of competitive makes.

The actual samples submitted included (1) a 200 watt 100-110 volts Class A1 Tubular Projection Type Lamp with prefocus cap; (2) a 500 watt 230 volt E.S. cap photo lamp, with a life of 100 hours. This is similar to the usual type of 500 watt lamp supplied for use in the standard type of photographic reflector for amateur and other use. (3) A 275 watt 230 volt photoflood lamp with bayonet cap. This is somewhat larger than the usual type of photoflood bulb but otherwise has similar characteristics.

Some idea of the economy of prices may be gained from the fact that the price lists quote lamp No. (1) at 15s. 0d., No. (2) at 17s. 0d. and No. (3) at 2s. 0d. We gave all the lamps extended tests for characteristics and life and found them in every way up to standard.

RUNNING COMMENTARY

By

"SOUND TRACK"

REALLY it is astounding how many film-shows are run on the old-fashioned method of having an accomplice stationed by the switch for turning on the room lights at the end of every reel. We even seem to recall occasions where this individual has dozed off during a reel, thereby provoking some rather testy stage-whispering and nudges. Fashionable gadgets have been marketed to obviate this, consisting of various plugs and switches and a great deal of wire and costing some shillings: but all that is actually necessary is a two-way-cum-switch adaptor which costs exactly sixpence and which may be obtained, curiously enough, from Woolworths.

Simply connect this into the supply to the projector and insert a low-wattage bulb into the second arm of the adaptor, which should be the one governed by the switch. Then at the end of a reel the projector is switched off by its own switch and the light switched on by the adaptor switch. Advantage of this simple gadget over the elaborate 2-way switches is that the lamp can be switched on any time without interrupting the supply to the projector. A 5-watt bulb is adequate.

* * *

It seems to become increasingly difficult to keep the name of Woolworth out of cinematographic discussions and suggestions and in fact this matter was mentioned with a certain amount of sarcasm by the wife of a colleague recently. She said: "He told me he just wanted to get some stuff for films, but I found him at the confectionery department so it was an obvious lie." "Nonsense," replied the intrepid cinematographer, "for repairing broken joints during a show I find chewing gum indispensable."

* * *

The photographic dealers deserve to have it recorded that they are becoming more and more intelligent. On a casual visit to one recently I was told I surely required a new screen: but on "biting" I was not wearied by a flow of platitudinous words; I was merely handed a sample of the screen material and told to try it for myself. Which is very fair because even a poor screen will pass muster under the conditions of perfect darkness and powerful projection light and long-and-narrow auditorium that exist in most demonstration theatres. But one can take home one's sample and pin it to one's present screen and pin a piece of white paper by it, then project a film and wander about the auditorium noting which is the brightest viewed from the projector, and ditto viewed from the extreme sides. (The white paper comes into its own when viewed from the side)

(Continued on next page)

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200B PATHE PROJECTOR, resistance, spare lamp and belts; guaranteed perfect, £10, or offer. Collinson, 14, Bath Road, Felixstowe.

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Running Commentary

(Continued from previous page)

Definitely very instructive. Sometimes most revealing, because an old and dirty silver screen can become dimmer than white paper. It is best to project a film for the test, not just show a white screen, because the white screen dazzles away the sensitivity of one's eyes' power of comparison; and the slight shadows at the edges of the pinned-on samples seem to enhance their apparent

special effect is to cut a hole in the shutter in such a way that a predetermined portion of the picture will be disclosed again to the camera after the completion of the wipe.

For example, in a comedy we see the wife storming at the husband and she flings a loaf at him and marches away. Wipe out. Then as the shutter is pushed further still the whole comes into position and reveals the husband nonchalantly eating the loaf. Needless to say, the comedy is given additional point by cutting the hole in some provocative shape such as a heart or a question-mark.

* * *

The following simply-done but extremely illuminating experiment in montage is well worth carrying out. The object of it is to prove that merely by judicious arrangement of the adjacent shots, a static (i.e., unacted, expressionless) close-up of a person can be invested with an apparent dramatic significance. The procedure is to delve through the box of old shots till one finds such a close-up, which should be about three-quarter-face, features relaxed, eyes open. Delve again and find a "pretty" country or village scene, sun-lit and sparkling. Once more delve for a drab shot of rain on a window or an overcast sky. Next edit these shots into two sets thus:—

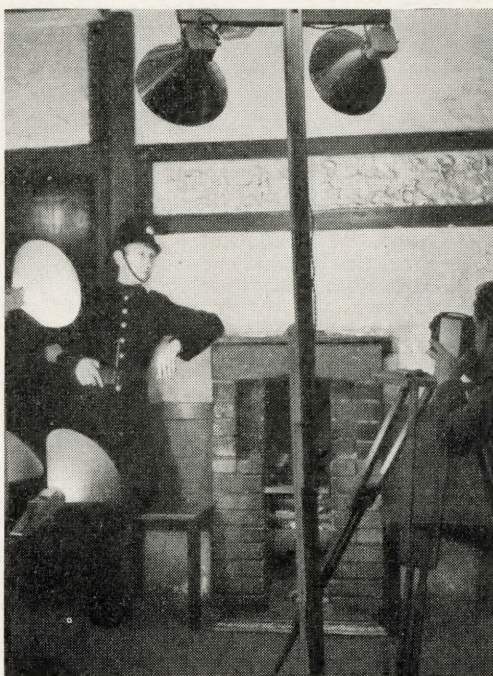
- (1) L.S. Sun-lit scene (6 seconds)
C.S. Person's face (5 seconds)
L.S. Sun-lit scene (4 seconds)
- (2) L.S. Drab scene (7 seconds)
C.S. Person's face (5 seconds)
L.S. Drab scene (5 seconds)

In each case splice a good length of opaque leader at the beginning and end. Then show them one after the other, quite casually, to any audience (super-critical or otherwise) remarking, perhaps, that they are tests of the "actor" in two diverse moods. And although the two close-ups are identical, every viewer will agree that the first is joyful, the second tragic. Thus is proved the importance of correct arrangements of adjacent shots. It also indicates how much of the acting can be done by the director and the film-editor.

USEFUL CLIPS

This ingenious device, the "Reel" clip made by Reversal Laboratories, 132, Western Road, Mitcham, Surrey, consists of a copper strip 30mm. long by 12mm. wide. A section 7mm. long at each end of the strip is bent upwards at right-angles and a longitudinal tongue is pressed out of the centre part of the strip. If it is desired to load a length of 16mm. film on to a projection spool the end of the film is slipped under the tongue and the clip is then slipped down between the flanges of the spool where it fits snugly until it bears on the centre core.

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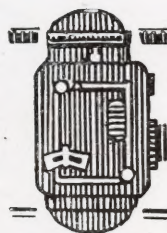
Members of the Newcastle & District A.C.A. shooting a scene from their latest production, "Everybody's Business."

brightness. Remember also to do a test with colour film in the projector if possible.

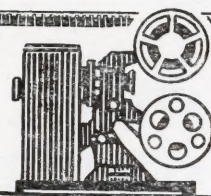
* * *

A great many cameramen now use an effects-box when necessary for wipe-fades this being better than the casual method of sliding a bit of cardboard across the lens. The wipe shutter fits in grooves provided at the far end of the effects box; strips of cardboard glued on will make adequate guides on a home-made effects-box. As regards the shape of the wipe shutters, there is far more scope than is usually exploited. "Curtain wipes" are done with a shutter cut in a long V and arranged to slide vertically downwards. Another effect is to cut the shutter in a series of steps. Plain wipes are rendered less "severe" by putting a deckled edge on the shutter.

To make a wipe blot out one part of the picture quickly but linger over the remainder (to point some significant detail); various curves can be introduced on the shutter: the effect can be pre-examined simply by holding the effects-box up to the eye and then working the shutter. Another type of



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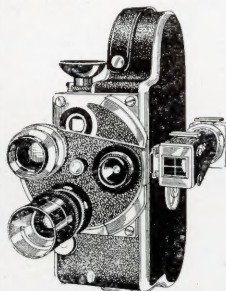
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